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ROYAL HORTICULTURAL SOCIETY. South Kensington. W.—FIRST EXHIBITION OF FLOWERS on WEDNESDAY, Jan. 19th. Band of Royal Horse Guards from Two—Admission, 2s. 6d., or by Tickets purchased before the day, by Fellow's order, 1s. 6d.—There will be Exhibitions of Flowers, Fruit, and Vegetables on Wednesday, Feb. 16th, March 2nd and 16th, April 6th and 10th, May 4th and 18th, June 1st, 15th and 29th, August 3rd and 17th, Sept 7th and 21st, Oct. 5th, Nov. 2nd, Dec. 7th, on all of which occasions the Band of the Royal Horse Guards or First Life Guards will play.

ROYAL ACADEMY OF ARTS, BURLINGTON HOUSE.
C. W. COPE, Esq., R.A., Professor, will deliver his Course of SIX LECTURES ON PAINTING on the Evenings of THURSDAY, January 6, 13, 20, 27, and the 3rd and 10th of February. The Lectures commence each Evening at 8 o'clock precisely, and no person is admitted after 10 minutes past 8.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

ROYAL ACADEMY OF ARTS, BURLINGTON HOUSE.
The President and Council have granted the privilege of Admission to the Exhibition of "Works of the Old Masters" to the Artists who contributed to the Royal Academy Exhibition of 1869.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

EVENING LECTURES TO WORKING MEN. ROYAL SCHOOL OF MINES, JERMYN-STREET.
THE THIRD COURSE OF THIS SESSION, consisting of Six Lectures on the STUDY OF APPLIED MECHANICS, by Professor GOODEVE, M.A., will be commenced on SATURDAY, the 2nd of January, at 8 o'clock.—Tickets, to be obtained by Working Men only, on Saturday Evening, the 15th of January, from 7 o'clock, upon payment of a Registration Fee of 6d. for the whole Course.
N.B. Only One Ticket and the amount to each applicant, who is requested to bring his Name, Address and Occupation, written on a piece of paper, for which the Ticket will be exchanged.

TRENHAM EREKS, Registrar.

LONDON INSTITUTION, FINSBURY-CIRCUS.
LECTURES ON MUSIC.
Mr. G. A. MACFARREN'S LECTURES ON THE MUSIC OF Ireland, Scotland, Wales, and England, will be given on the EVENINGS of January 6th, 13th, 20th, 27th, and February 3rd, 10th, 17th, and 24th.
It having been discovered that some Blue Cards are in circulation with incorrect dates, such cards may be exchanged for correct ones on application in the Library.

London Institution, Jan. 1, 1870.

ST. BARTHOLOMEW'S HOSPITAL.—CLASSES FOR THE UNIVERSITY OF LONDON.
The Class in the subjects required for the Preliminary Scientific Examination will begin JANUARY 17th, and will include all the Subjects required, as follows:—
Chemistry—A. MATTHEWS, F.R.S.; Lecturer on Chemistry to the Hospital.
Botany—The Rev. G. HENLOW, M.A., Cantab.; Lecturer on Botany to the Hospital.
Zoology and Comparative Anatomy—W. S. CHURCH, M.D. Oxon, Lecturer on Comparative Anatomy to the Hospital; late Lee's Reader in Anatomy at Christ Church, Oxford.
Mechanical and Natural Philosophy—P. J. HENSELEY, M.D. Cantab.; Fellow of Christ Coll. Cambridge; Tutor to the Hospital.
Fee to Students of the Hospital—3s. Guinea.
To others—Ten Guinea.
Fee for any single Subject—Three Guinea.
The next Class for the Matriculation Examination will COMMENCE in MARCH.
For further information application may be made personally, or by letter, to Mr. MORRANT BAKER, Resident Warden of the College, St. Bartholomew's Hospital.

ECLECTIC DEBATING SOCIETY, FIFTEENTH SESSION, 1869-70.
THE TWO NEXT DEBATES OF THE SESSION will be held at FREEMASONS' Tavern, Great Queen-street, W.C., as follows:—
THURSDAY, January 13th.—"That Professions and Businesses generally, together with the educational means of entering them, should be open to Ladies."
THURSDAY, January 27th.—"That Mr. Bright cannot be said to have made a good President of the Board of Trade."
Chair taken each Evening at half-past Seven precisely.
All communications to be addressed to the Secretary, Freemasons' Tavern, Great Queen-street, W.C.

SUNDAY LECTURE SOCIETY, to provide for the Delivery on Sundays in the Metropolis, and to encourage the Delivery elsewhere, of Lectures on Science—Physical, Intellectual, and Moral—History, Literature, and Art; especially in their bearing upon the improvement and social well-being of mankind.
A Series of THIRTEEN LECTURES will be given at ST. GEORGE'S HALL, LANGHAM PLACE, commencing SUNDAY, the 18th of January, 1870, at Half-past Four o'clock precisely.
January 16 and 23.—W. B. CARPENTER, Esq., M.D. V.P.R.S. F.L.S. "The Deep Sea; its Physical Conditions and its Animal Life." To be followed by
Jan. 30 and Feb. 6.—J. B. ATKINSON, Esq. (Two Lectures), on "Naphthalene and Michael Angelo."
Feb. 13.—T. SPENCER COBBOLD, Esq. F.R.S. on "Fossils and their Teaching."
Feb. 20.—R. H. HORNE, Esq. (Author of "Orion," &c.), on "The Old English Mystery, Miracle, and Morality Plays."
Feb. 27 and March 6.—J. M. CAPES, Esq. M.A. Oxon, on "The Fine Arts in their Relation to Natural Beauty and Moral and Intellectual Perfection."
Lectures are also promised by Professor HUXLEY, LL.D. F.R.S.; NORMAN LOCKYER, Esq. F.R.S. (W. B. HODGSON, Esq. LL.D.); A. H. GREEN, Esq. M.A. F.G.S.; Rev. Professor LEWIS CAMPBELL, M.A. Oxon.; Rev. ALLEN D. GRAHAM, M.A. Oxon.; Hon. ABERCROMBIE HERBERT, M.A. Oxon.
Members' Tickets for the current year, admitting the Bearer to reserved seats at all Lectures, are ready for delivery on payment of the Annual Subscription of 1l.
Tickets for the present series of Thirteen Lectures, price 10s. 6d., or payment of 1s. at the door, admitting to reserved seats.
Tickets for other portions of the Hall, for the present series, price 5s., or payment of 6d. at the door.
Admission to the remaining portion of the Hall, 3d.
Subscriptions for the current year (ending the 30th September, 1870) and Donations will be received till the 31st of December only by the Honorary Treasurer, William Henry Donville, Esq. 15, Gloucester-crescent, Hyde Park, London, W.; or (if paid in cash) by the Honorary Secretary, John Short, Esq., 4, Garden-court, Temple, E.C.
Tickets for the Lectures can be obtained at the Hall every day, except Sundays, between the hours of Ten and Six o'clock, and on the Days of Lecture after Four o'clock; also at Messrs. Trubner & Co.'s, 60, Paternoster-row, E.C.; also at Messrs. Pritchard's Office, 35, Camden-road, N.W.; also on application, by letter, to the Hon. Treasurer or Hon. Secretary.

THE HOLBEIN SOCIETY.
President—SIR W. STIRLING MAXWELL, Bart.
The Second Volume, HOLBEIN'S "BIBLE FIGURES," due to the Subscribers for their First Year's Subscription, will shortly be issued.—Prospectuses may be obtained on application to Mr. BORTAS, 14, St. Ann's-square, Manchester.

MIDDLESEX HOSPITAL MEDICAL COLLEGE.
A Course of Practical Instruction in the Physical Diagnosis of Diseases of the Lungs and Heart, intended for Junior Students, will be given by Dr. BURTON SANDERSON, F.R.S., during the remainder of the Winter Session.
Dr. COBOLD, F.R.S., will commence a short Course of Lectures on Practical Helminthology on Tuesday, January 11th, at 3 p.m.
For further information apply to
E. HEADLAM GREENHOW, M.D., Dean.

EDUCATIONAL COUNCIL BILL.—A Meeting of TEACHERS and Persons interested in EDUCATION will be held on TUESDAY, 11th January, at 7 o'clock p.m., at the House of the SOCIETY OF ARTS, John-street, Adelphi, W.C., in support of this Bill.
The Right Hon. Sir JOHN S. PAKINGTON, Bart. M.P.
Boswell House, Croydon. BARROW RULE, Hon. Sec.

A GRAND SOIRÉE, CONCERT, and BALL under the Patronage of Lord and Lady Amberley, Sir John and Lady Bowring, Sir Walter Trevelyan, Bart., Robert Cox, Esq., James Heywood, Esq. F.R.S., Charles Mackay, Esq. LL.D., Dr. Sandwith, G.R.D.C.L., General Schuler, R.A., Arthur Trevelyan, Esq. J.P., and other influential Friends, at FREEMASONS' HALL, Great Queen-street, W.C., on MONDAY NEXT, January 10th, in aid of the Funds of the CHURCH of PROGRESS (Sunday Evening for the People). Doors open at 7.30 p.m. Addresses will be delivered by Gentlemen of eminence. Concert to commence at 8 p.m.; Dancing at 10 p.m. Double Tickets, 10s. 6d.; Single Tickets, 7s. 6d.; to be obtained at Freemasons' Hall, or at St. George's Hall, Langham-place, W.

J. H. HODGES, Hon. Sec.

KING'S COLLEGE, LONDON.—A New small Prospectus is Just Published, containing information about all Departments of the College. This, or the separate Prospectus of the Theological, General Literature, Applied Sciences, Medical, Evening Classes, and School Departments, can be obtained on application to
J. W. CUNNINGHAM, Secretary.

UNIVERSITY COLLEGE, LONDON. EVENING CLASS OF PHYSICS.
The Rev. PHILIP MAGNUS, B.Sc. B.A., will give a COURSE OF THIRTY LECTURES, during the Lent and Summer Terms, "On the Elements of Statics, Dynamics, Hydrostatics, Acoustics, and Optics." The Course will commence on January 17th, 1870, and will be given on Mondays and Thursdays, from 7.30 till 8.30 p.m.
The Lectures will be specially adapted to the requirements of the University of London Matriculation Examination. Fee for each Term, 1l. 1s.
JOHN ROBSON, B.A., Secretary to the Council.

UNIVERSITY COLLEGE, LONDON. SCHOOL.
Head Master—T. HEWITT KEY, M.A. F.R.S.
Vice Master—E. R. HORTON, M.A., Fellow of St. Peter's College, Cambridge.

THE LENT TERM will begin for NEW PUPILS on TUESDAY, January 18th, at 9.30 a.m. The School for the better accommodation of which a portion of the South Wing of the College has recently been erected is close to the Gower-street Station of the Metropolitan Railway, and only a few minutes' walk from the Termini of several other Railways.

Prospectuses containing full information respecting the Courses of Instruction given in the School, Fees, and other particulars, may be obtained at the Office of the College.
January 1st, 1870. JOHN ROBSON, B.A., Secretary to the Council.

LADIES' EDUCATIONAL ASSOCIATION, LONDON.

A Course of 24 LECTURES ON THE ELEMENTS OF GEOMETRY will be given by Professor HURST, at ST. GEORGE'S HALL, Langham-place, on MONDAYS and FRIDAYS, at 11 a.m. (beginning on Jan. 17). The Lectures will be of an Elementary character, requiring no previous knowledge of the subject; the extent to which it will be treated being dependent upon the progress of the Class as tested by written exercises.
The Lectures on the Latin Language, English Literature, and French Literature, will re-commence at St. George's Hall, on TUESDAY, Jan. 18. Those on Experimental Physics and Chemistry, at University College, on WEDNESDAY, Jan. 19; and those on Latin Literature, at St. George's Hall, on THURSDAY, Jan. 20.
FEES: for any Course of 24 Lectures (except that of Chemistry), 1l. 11s. 6d.; 12 Lectures, 1l. 1s.; Chemistry, 2l. 2s.; Latin Language, 1l. 4s.; Latin Literature, 10s. 6d.; a reduction of one-third being made to Governesses.
Class Tickets, Free Tickets for the First Lecture on Geometry, and Prospectuses, to be obtained from the Hon. Sec. J. E. MYLNE, Esq., 27, Oxford-square, W.

QUEEN'S COLLEGE, LONDON, 43 and 45, HABLEY-STREET, W.
Incorporated by Royal Charter, 1852, for the General Education of Ladies, and for granting Certificates of Knowledge.
Patrons—Her Majesty the QUEEN—H.R.H. the PRINCESS OF WALES.
Visitor—THE LORD BISHOP OF LONDON.
Principal—THE DEAN OF WESTMINSTER.

The COLLEGE (for Girls above 13), and the SCHOOL (for Girls under 13), will RE-OPEN for the Lent Term on MONDAY, January 8, 1870.
Individual Instruction in Vocal and Instrumental Music is given to Pupils attending at least one class. Classes in Greek, and for Conversation in French, German and Italian, are formed on the Entry of Six Forms. Arrangements are made for receiving Boarders.—Prospectuses may be obtained on application to Miss MILWARD, at the College Office.
E. H. PLUMTRE, M.A., Dean.

BEDFORD COLLEGE (for LADIES), 48 and 49, BEDFORD-SQUARE, LONDON.
FOUNDED 1849. INCORPORATED 1869.
LENT TERM will BEGIN on WEDNESDAY, the 12th inst.
Prospectuses, with particulars respecting Scholarships, Boarding, &c. may be had at the College.
JANE MARTINEAU, Hon. Sec.

HYDE PARK COLLEGE for LADIES, 115, Gloucester-terrace, Hyde Park.—Classes under Signor Garcia, Mrs. Street, Signor Travanti, J. Benedict, Esq., F. Praeger, Esq., C. Mangold, Esq., J. B. Clatterton, Esq., Madame Louise Michau, M.A. Roche, Dr. Heilmann, Signor Volpe, J. Radford, Esq., Miss Maria Harrison, Cave Thomas, Esq., W. Moore, Esq., H. D. Rowe, Esq., Rev. J. F. Panthorpe, J. Millard, Esq., and Madame Chiosso.
The Junior Term begins January 10.
The Senior Term, January 25.
Prospectuses, containing Terms, &c., may be had on application to the Lady-Resident.

PROPRIETARY COLLEGE for BLIND SONS of GENTLEMEN, WORCESTER.
President and Visitor—The Lord Bishop of Worcester.
Chairman of Council—Lord Lyttelton.
Head Master—Rev. Robert Hugh Blair, M.A. F.R.A.S. &c.
Next Term commences January 20.

THE UPPER and MIDDLE SCHOOLS, Peckham, London, S.E., for the TRAINING of YOUTHS to Business, will be RE-OPENED on January 17th. A list of leading firms, past or present supporters of the Schools, forwarded on application to the Principal, JOHN YEATS, LL.D., &c.

CLAPHAM GRAMMAR SCHOOL, LONDON, S.W.
REV. DR. WRIGLEY, Head Master.

A SCHOLARSHIP of 50l. a Year will be determined by an Examination in Classics, Mathematics, and Science, to be held on the 30th January next. Candidates not to exceed 16 years of age.—Particulars forwarded on application to the Head Master. The next Term will commence on the 15th of January, 1870.

DUFFIELD HOUSE LADIES' COLLEGE, Lower Norwood, Surrey.—THE NEXT TERM will commence (D.V.) on the 20th of JANUARY. Vacancies for the Daughters of Gentlemen, and Professors, according to requirements. House large, and situate in its own grounds. Liberal table, with home comforts. Professors attend for the Languages and accomplishments.—For Prospectuses, apply to Messrs. ASHDOWS & FARR, Hanover-square, London.

HIGHFIELD, WESTON-SUPER-MARE.—GEORGE HEPPEL, M.A., Wrangler, assisted by a Graduate in Classical Honours, PREPARES BOYS for the Universities, Public Schools, and Professions. New School Buildings will be ready after the Christmas Holidays, including a Dormitory, with separate sleeping compartments. Terms for BOARDERS, &c.

MILL HILL SCHOOL, MIDDLESEX.
The first TERM of 1870 will COMMENCE on THURSDAY, January 20th.
Application for admission of Pupils to be made to the Head Master, Dr. WEYMOUTH, at the School, or to the Hon. Sec., the Rev. R. H. MARTEN, B.A., Lee, S.E.

FOREST HOUSE, WOODFORD, N.E.
Principal—G. F. H. SYKES, B.A.
The Course of Instruction at this School agrees with the suggestions of the Royal Commission. Continued success at the Middle Class and College of Preceptors' Examinations, and at the Universities, has proved the soundness of the system.
There is a good Play-ground and a Cricket-field.
Pupils under Ten years of age form a separate Department.

THE LONDON INTERNATIONAL COLLEGE.
Principal, Dr. L. SCHMITZ, Ph.D. LL.D. F.R.S.E., late Rector of the High School of Edinburgh. THE NEXT TERM commences on TUESDAY, the 18th of January, when the Pupils re-assemble at the College.—Applications for Admission should be made without delay (a few vacancies only remaining to be filled), addressed to the Principal, or to the Secretary of the International Education Society (Ltd.), at the College, Spring Grove, Middlesex.

LADIES' CLASSES BEGIN ON TUESDAY, 18th January, at 13, PRINCES-SQUARE, W., for Divinity, Classics, Mathematics, English Language and Literature, History and Geography, Music, Drawing, &c.—For Prospectuses address the Secretary.

EDUCATION ON THE CONTINENT.—A married Englishman, formerly Modern Language Master in a Royal Grammar School, and at present Master in a Public Institution abroad, wishes to receive into his Family FIVE or SIX BOYS, to whom he would be able to devote a large portion of his time, and who would have good opportunities for learning French and German thoroughly.—Extra, Poste Restante, Neuchâtel, Suisse.

DEGREES—M.A., Ph.D., &c., in absentia.—Qualified Gentlemen desirous of proceeding to the following Honorary Degrees, B.A., M.A., Ph.D., Ph.R., LL.B., LL.D., D.P., M.D., receive Official Instruction and Advice, without charge, by writing to LL.D., 10, St. Paul's-road, Canonbury, London. N.B.—These Degrees and Diplomas are guaranteed bona fide, and they are issued by Colleges and Universities empowered by Charter to grant the same. Only the applications of Authors and other decidedly Qualified Candidates will be replied to. Unqualified Men and "Bun-bodies" need not trouble themselves to write, and their Personal Applications will not be attended to.

GENERAL EXHIBITION of WATER-COLOUR DRAWINGS, DUDLEY GALLERY, EGYPTIAN HALL, Piccadilly.—All Works intended for EXHIBITION must be SENT to the GALLERY on MONDAY, 10th, or TUESDAY, 11th January. Hours of reception from 10 a.m. till 10 p.m.
GEORGE L. HALL, Hon. Sec.

OLD BOND STREET GALLERY, ST. JAMES'S.
EXHIBITION. The Dates for taking in Pictures will be the 23rd and 24th of January. All particulars on application to the Hon. Secs. at the Gallery.
G. W. CHESTER, J. W. BENSON.

THE NATIONAL PICTURE of the QUEEN (in Robes of State), size of Life, and painted by Sir Martin Shepperson, recently given at Windsor, in Commemoration of Majesty's Gift to the Franchise, will be EXHIBITED at the Gallery. Orders for the ENGRAVING from above received till 30th Publishers to the QUEEN, 114, New Bond-street, W.



CROOM'S HILL SCHOOL, BLACKHEATH, near London. Principal, Rev. T. GOODWIN, M.A. D.C.L. LL.D.—A PROSPECTUS will be forwarded on application, in which full particulars are given respecting this School, containing also Extracts from Letters of Parents testifying to the worth of the School, 130 Pupils who passed the Oxford Local Examinations since 1861. Of these, as the Class Lists published by the Delegates show, very many obtained the highest honours.

EDUCATION.—Wimpole-street, W.—The late Principal (married) of a public school, in connection with the London University, RECEIVES PUPILS and BOARDERS at his Residence, and Prepares for Public Schools, Universities, and various Military and Civil Service Examinations.—For terms, references, &c., address C. K. Messrs. Hatchard & Co., 187, Piccadilly, W.

PENSIONNAT G. MEUSER, à Nyon, près Genève, Switzerland. For Prospectuses, containing full information of the Courses of Instruction given in this Establishment, with other particulars, apply to Mr. G. MEUSER, Nyon, Canton de Vaud, Suisse.

FRANCE.—VERSAILLES MODERN SCHOOL, 3 and 5, Rue Porte-de-Buc.—Principal—Prof. Dr. Julius Brandt, Academy of Paris. The Establishment, in principle a Day School, admits a small number of Resident Boarders, studying under the Principal's immediate care and direction. Special Classes for Civil Engineering.—For further particulars, apply to Dr. Brandt, 5, Rue Porte-de-Buc, Versailles.

A LADY ARTIST gives LESSONS in Oil Painting, Water-colour and Pencil Drawing, &c. Figures, Landscapes, Still Life, &c. Schools attended in London and the suburbs.—Address ARTIST, care of Mr. Phillipson, Market-place, Kingston-on-Thames.

A LADY, Professor of Music and Singing, who has had many years' experience in Tuition, wishes to meet with PUPILS, either in Schools or Private Families. Terms moderate. References of the highest character can be given.—Address F. L., Messrs. Adams & Francis, 59, Fleet-street, E.C.

A LADY, a Member of the Church of England, desires Re-engagement as RESIDENT GOVERNESS. She has had considerable experience in Teaching, and has held positions of high trust in the families in which she has lived. She is thoroughly competent to teach the usual Branches of English, and the French and Italian Languages; and has been specially successful in Teaching and grounding in Music. She can give, among other References, one to an old County Family, with whom she has lived many years. A salary of not less than £84 would be required.—Apply to CHRISTOPHER BELL, Esq., Hamilton-square, Birkenhead.

MUSIC.—A LADY of great experience, holding High Testimonials, desires to increase the Number of her Pupils for the PIANOFORTE and HARMONY.—Address Miss FENNER, 54, Doughty-street, W.C.

MUSIC.—A First-class PIANISTE and an able TEACHER has her MORNINGS DISENGAGED. The neighbourhood of the British Museum, or Swiss Cottage, St. John's Wood, preferred.—M., 27, Bloomsbury-street, W.C.

PIANOFORTE and SINGING TAUGHT by a Professor, and late Pupil of Charles E. Stephens, Esq. Schools attended by special arrangement. Evening Lessons also given.—Apply to F. SEWELL SOUTHWICK, at 147, Strand, W.C.

A GENTLEMAN of experience, now holding a public situation, with time at his own disposal, desires the AGENCY of an Estate. References and security.—Mr. M., 14, Portland-place, Hammer-smith-road, W.

AN ENGLISH EDUCATED GENTLEMAN, residing for the last five years in the United States, and now engaged in one of the first Academies in New York, would like an Engagement as CORRESPONDENT. He has unusual facilities for collecting information, and is well posted on the Current Events.—Address, Professor J. P., 132, East 29th Street, New York.

A GENTLEMAN of experience desires an ENGAGEMENT as EDITOR or SUB-EDITOR of a Provincial Weekly Newspaper, of Liberal politics. Disengaged at Christmas.—For references and address, CIVIS, Messrs. Adams & Francis, Advertising Agents, 59, Fleet-street, London, E.C.

AMERICAN CORRESPONDENT.—A GENTLEMAN, competent to write upon Literature, Music, the Drama, and matters of general interest, is about to sail for America, and would be glad to secure an ENGAGEMENT as Correspondent of an English Journal. The advertiser will have the advantage of meeting in the Literary, Musical, and Dramatic circles of New York and Boston. Address "B," Mr. Green, 117, Chancery-lane.

DRAWING and PAINTING.—LADIES' MORNING CLASSES, 4, FITZROY SQUARE. Mr. BENJ. R. GREEN, Member of the Institute of Water-colour Painters, RECEIVES LADIES twice a week for INSTRUCTION in DRAWING and PAINTING, both Figure and Landscape, Model Drawing and Sketching from Nature.

THE REV. PHILIP MAGNUS prepares Candidates for University, Indian, Civil Service, and Army Examinations.—Address 29, Blanford-square, N.W.

FRENCH LESSONS, BOARD and LODGING. In a Respectable French Family, for one or Two Young Gentlemen desirous of finding about a Home and the opportunity of hearing the French Language constantly and purely spoken.—Prospectuses and References to be had of Messrs. Barthès & Lowell, Foreign Booksellers, 14, Great Marlborough-street, and of Madame Aneau, 25, Avenue de Tourville, Paris.

PRINTER WANTED.—WANTED A PRINTER, who will take a SHARE in, and PRINT, a new Cheap Class Journal, to be published WEEKLY.—Address EXTRACT, care of Mr. G. Street, 30, Cornhill, E.C.

RE-ENGAGEMENT WANTED as REPORTER and READER on a WEEKLY PAPER. Age 36. Verbatim Writer.—Address EDWARD, Daily Times and Mirror, Bristol.

THE PRESS.—A LEADER WRITER of great Experience, intimately acquainted with Irish and Papal Questions, is ready to furnish CONTRIBUTIONS on Current Topics to a Liberal Journal, on moderate terms.—Address J. L. Q., at Lamberts', Stationers, 4, Royal Oak-terrace, Baywater.

HOUSE, with large Studio and Billiard Room attached, TO BE LET or SOLD.—The House, which was recently built, and is handsomely decorated, has fourteen good Rooms, besides Bath-room and large Conservatory. If let, a Premium required for Fixtures, &c.; if sold, three-fourths of Purchase-money must remain at 5 per cent.—Apply at 4, Cathcart-road, West Brompton.

WANTED.—A SITUATION as COMPANION, READER and AMANUENSIS to an ELDERLY LADY. Would relieve her of household duties, if required. Has for more than two years occupied a similar situation. Not musical.—Address, M. P., 50, Camden-road, N.W.

TO PUBLISHERS.—The PROPRIETOR of a Religious Publication, established in 1823, wishes to DISPOSE of the COPYRIGHT, Stock, Stereos, &c. It has had an immense circulation among Protestants of nearly every denomination, and amongst its Contributors are to be found all the most eminent Divines of the last 40 years. Each volume is a separate and interesting work in constant demand, and the current numbers are full of all the most important theological questions of the day.—For full particulars apply to Mr. HOLMES, Agent for the Sale of Literary Property, 45, Paternoster-row.

NEWSPAPERS, MAGAZINES, COPY-RIGHTS, &c. Valued for Transfer, and Sales effected privately, by Mr. HOLMES, Valuer of Literary Property, and Valuer and Accountant to the Trade, 45, Paternoster-row.

NEWSPAPER PROPERTY for SALE.—One Half or One-Third Interest in Two well-established London Weekly Newspapers. Principals only.—Address B. W. O., Publisher, Messrs. Adams & Francis, 59, Fleet-street, E.C.

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BARGAIN.—Very Popular LECTURE on HERALDRY, illustrated by Hundreds of beautifully-painted Diagrams, for Twenty Guinea (worth 80s).—Address Messrs. SEYER & MACKENZIE, Edinburgh.

LITERARY.—TO LADIES of LITERARY EXPERIENCE.—A Lady with some Capital is required to join in the Projection of a Magazine, under circumstances which will ensure success.—Address, in the first instance, with a reference, to J. W., 84, Hunter-street, Brunswick-square.

AUTHORSHIP.—Gentlemen about to Publish may obtain experienced advice and assistance in the preparation of their MSS. for Press by addressing S., care of Messrs. Adams & Francis, 59, Fleet-street, London, E.C.

TO BE SOLD.—A Small OBSERVATORY EQUATORIAL, by Cooke, Clock, by Frodsham; Transit, by Troughton & Simms.—Apply for particulars and cards to Messrs. TROUGHTON & SIMMS, Fleet-street.

MISS GLYN'S (MRS. E. S. DALLAS) SHAKESPEARIAN READINGS.

January 8th and 7th at ABERDEEN; 10th, Hawick; 11th, Jedburgh; 14th, Perth; 19th, Stirling, Glasgow.
February 4th, Haddington; 7th and 8th, Newcastle; 8th, Durham, 10th, Barnard Castle; 17th, Ayr; Edinburgh, Hopecourt Rooms, 18th inst., and every Tuesday at 8 o'clock.
Letters to be addressed to Mrs. DALLAS, care of Messrs. Edmonstone & Douglas, 88, Princes'-street.

PRESENT BOOKS.—S. W. PARTRIDGE & Co., 9, Paternoster-row, London, will be happy to send complete LISTS of their NEW ILLUSTRATED and other BOOKS, adapted for School Prizes, Presents, &c., free, per return, for One Stamp.—Saloon Show Room, at above, from 10 till 6, Saturdays till 2.

MESSRS. BAGSTER'S BIBLICAL WORKS.—Just published, a DESCRIPTIVE CATALOGUE, illustrated with numerous Specimen Pages. By post free.—SAMUEL BAGSTER & Sons, 15, Paternoster-row, London.

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LONDON, SATURDAY, JANUARY 8, 1870.

LITERATURE

THE CONVERSATIONS OF GOETHE.

Goethe's Unterhaltungen mit dem Kanzler Friedrich von Müller. Herausgegeben von C. A. H. Burkhardt. (Stuttgart, Verlag der J. G. Cotta'schen Buchhandlung.)

It was a difficult task for the general student to learn truly the story of Goethe's life before the biographies by Lewes, Viehoff and Schäffer. The more important portions of it had already been made public; but they were scattered through many volumes. Germany is a land not only of specialities, but of subdivisions of specialities. Authors treat admirably different branches of many subjects; but in biography there is the difficulty that the research necessary for connecting these branches must be undertaken by the student alone.

Countless volumes have been written on portions of Goethe's life; and of the Recollections, Letters, Studies, and other variously-titled records of those who knew him and those who did not, a very large proportion has been devoted to his later years in Weimar. Still curiosity has been aroused by the appearance of this work which relates to this "much-be-written period," as it has been called by Mr. Lewes.

Friedrich Müller, whose Memoirs, long since published, probably found a limited circle of readers in England, was born in Franconia in 1779, thirty years after the birth of Goethe; he studied jurisprudence in Göttingen, and rose rapidly to posts of honour, for his decided talent early gained for him the favour of the Duke Karl August; and in 1807 the title of nobility was conferred upon him. His political services as well as his acquaintance with the literary leaders of his time, gave him a wide reputation, and his life of seventy years was filled with vigorous work. The sketch given of him in the Introduction to these Conversations shows him as the friend of Goethe. In 1801, when Müller was a young man, he first made the acquaintance of the poet. Goethe excited a thorough hero-worship in Müller, who was a constant and accurate writer of diaries, and registered his conversations with Goethe immediately after their occurrence. His journals from 1803 to 1805 have not been found; and during the next three years he could seldom communicate with Goethe; the conversations which he has here recorded began in December, 1808.

The editing of the Conversations was evidently no easy task. Herr Burkhardt has marked with his initial the additions he has made, from Müller's memoranda, to the more elaborate record, and these additions have contributed to the interest of the volume. The editor's Introduction, too, is complete and to the purpose.

If the Conversations give us few new opinions from Goethe, they have, at least, the great charm of presenting many well-known ones in fresh and natural forms. Goethe thinks aloud; none of his moods are softened; no attempts are made to explain away the contradictions which they produce. He said to Müller one December day, "If I am to speak at all, I must be free to state all my paradoxes;" and added, rather sadly, "besides, you will not hear

them from me much longer." And the Chancellor has allowed many sides of what he well calls Goethe's "Proteus-like nature" to picture themselves here in all the charm of unrestrained conversation. Nowhere more than in this record does the power appear of "changing into all forms, of grasping utterly opposite views, and giving each its weight."

We are hardly surprised to find Goethe defending duelling: "Of what consequence is a human life? A single battle destroys thousands. It is more important that the principle of a point of honour, a certain security against rude acts, should be kept living." His aphorisms, his epigrammatic expressions of truth, are almost endless; sometimes biting with the old keenness, sometimes humorous, and often sad.

We confess that we have found little novelty or importance in the literary criticism contained in Goethe's Conversations; many remarks refer to authors who can claim no large circle of readers in our time, and many are reiterations of opinions expressed at greater length elsewhere; there are, of course, exceptions:—

Morality (said Goethe, in the pleasant conversation at Dornburg,) is a perpetual endeavour to reconcile our personal claims with the laws of the invisible realms. Towards the end of the last century, when men sought to subject them to the uncertain calculations of theories of pleasure alone, morals had grown slack and slavish. It was Kant who first comprehended them in their intellectual importance; and even if he has defined them with unnecessary severity in the "categorical imperative," his is the undying merit of having brought us out of the feebleness in which we were sunk. * * The popular philosophy has always been repugnant to me. I could on this account more easily agree with Kant, who destroyed it. But I have never meddled much with his 'Kritik der reinen Vernunft.' * * In Cousin there is nothing absolutely in opposition to my views, but he does not understand that while there can be eclectic philosophers there cannot be an eclectic philosophy.

Of Hegel's philosophy he will hear nothing—"von der Hegelschen Philosophie mag ich gar nichts wissen."

Klopstock is once criticized with some severity: "Klopstock had always an affectation of importance, and was stiff and awkward in his poems."

In the conversation of the 28th of March, 1830, he declares that the French have had no "author of the first rank since Voltaire, Buffon, and Diderot." And a few days after, "The French cannot bring back the eighteenth century again, let them do what they will. Where can you meet with anything to compare with Diderot? How clearly his narratives were conceived, and how deeply felt; how heartily, earnestly, and charmingly they were told!"

In one of the earlier conversations he says of Sir Walter Scott, that the attraction of his writings has its foundation in the great field afforded him by the magnificence of Great Britain and the inexhaustible material furnished him by its history; "while in Germany," he complains, "there is nowhere between the Forest of Thuringia and the sand wastes of Mecklenburg, a fruitful field for the novelist; so that I, in writing 'Wilhelm Meister,' was obliged to choose the most miserable material that can be imagined,—wandering comedians and pitiable country noblemen,—only to bring a little life into my picture." Afterwards, although he confesses interest in 'Quentin Durward,' and says that Scott would

always amuse him, he adds, "but I can learn nothing from him."

He mentions Byron frequently; always with admiration, but seldom speaking particularly of his works, although he twice praises 'Cain,' and again some of Byron's smaller poems. Thomas Moore meets naturally with little favour.

But it is in the record of what we have called Goethe's "thinking aloud" that the charm of the book consists; his judgments of himself and of his life, his thoughts on religion, society and his friends, with the pleasant glimpses given us of his habits and surroundings; in these we find a valuable contribution to the story of the years on which the student of Goethe is glad to linger. It is difficult to select extracts from these pleasanter portions of the Conversations; the story of the summer day at Dornburg is one of those which tempts us strongly, but it is too long for insertion here, and would be ruined by abbreviation. We prefer to extract passages from different conversations:—

I remained true to myself and lived in my own way (he says of his old days among the circle of his famous literary companions); so I have always been, and so I will remain as long as I live; and beyond this in the stars, I trust; I have selected some already, where I intend to carry on my pranks.

* * Character does not take the place of knowledge, but it strengthens it. The absoluteness of my character has always come well to my assistance in all the affairs and complications of life; I could keep silence for months, and endure like a dog, but hold my object fast; and if then I could go forward to its fulfilment, I pressed with all my strength directly toward the goal, and let what would happen at the right or left. But how often I have been calumniated! Most frequently when my acts were noblest. Yet the clamour of men did not trouble me at all. I would rather hang myself than be eternally denying, eternally in opposition, always lying in wait for the faults and weaknesses of a companion, a neighbour. * * One must not see old friends again; one does not come into sympathy with them again; each has learned a new language. He who is in earnest with his self-culture will shun this; the discord that must occur can only act troublingly upon us, and it dims the pure picture of former friendship. * * If one played no mad pranks in youth, and if one did not carry away a back well beaten, where would one find material for thought in age? * * A man should read a book and allow it to make its impression upon him,—give himself up to this impression; then he will form a right judgment of its value.

Those readers who will apply this rule to the volume we have endeavoured to describe will join with us in thanking its editor for his service in adding this to the many records of the poet's life,—records in which there have been too many expressions of injustice, too few unvarnished statements such as these extracts from the journals of Chancellor von Müller.

A Digest of Mookhammadan Law, on the Subjects to which it is usually applied by British Courts of Justice in India. Compiled and translated from Authorities in the Original Arabic. Part II. *Containing the Doctrines of the Imameea Code.* By Neil B. E. Baillie. (Smith, Elder & Co.)

THIS work, treating of the Mohammedan law as understood and expounded by the Shia authorities, is a natural sequel to the author's larger work on the law of the Sunni sect, which was published about four years ago.

Mr. Baillie, who was formerly, we believe, a legal practitioner in India, is the author of treatises on the 'Moohummudan Law of Inheritance' and the 'Moohummudan Law of Sale.' The work now placed before the public is the first, as far as we can ascertain, that has ever appeared in the English language, which professes to give a general view of the Shia doctrines, and to indicate the points on which they differ from those of Abu Hanifa, the apostle of the Sunni sect. The necessity for some guide to this branch of the law will be recognized by all who are aware of the vast and yearly growing weight of Indian Appeal business now pressing on the Privy Council, and who take into account that the annexation of Oude, where the doctrines of the "Twelve Imams" prevail, must cause a considerable increase in the number of Shia cases. In questions of marriage, inheritance, and other matters of private law, the English conquerors of India have, by various solemn compacts and enactments, long since bound themselves to administer Mohammedan law to the Mohammedans and Hindu law to the Hindus. The extraordinary variety of Hindu law, arising from the existence of the five great local "schools" and their many ramifications, is a source of endless confusion in our Courts. The Mohammedan law is much more settled; or, rather, it has not flowed into so many divergent channels. Still, the followers of Mahomet, while endeavouring to carry out the precepts of the Koran, have become divided into two grand schools of interpretation, both of them dating from so early a period that they may be said to possess in equal shares the advantage of that tacit authority which antiquity is supposed to confer. It must not be imagined, however, that the early teachers of either sect are proved to be responsible for all the divergencies of their remote followers. Mohammedan jurisprudence, like much of our own more ancient law, depends a good deal on traditional dicta, and in the original Arabian treatises we frequently meet with such expressions as "Hasan, the son of Ziyad, reports from Abu Hanifa (may God be merciful to him!)," a formula which fully recognizes the authority of the ancient sage, but can scarcely be said to bring sufficiently home to him the doctrine put forward on his authority. It will naturally occur to the reader that, under these circumstances, the Courts may sometimes have to cope with the difficulty of conflicting traditions from the same apostle on the same point, and this is indeed occasionally the case. Nevertheless, there is enough of agreement within the limits of each of the two grand divisions to produce a useful *corpus* of law, which, if properly understood, must guide the Courts, in a considerable number of cases, to an unerring decision. The points of difference between the two sects are, in some instances, of great practical importance; and to decide such points according to the law of the Sunni sect when they arise in relation to a Shia case would be no less anomalous a course than to determine the devolution of an English landed estate by the rules of the Code Napoléon.

The work now before us may prove an addition to our Indo-legal library. The author tells us that the whole of it, except Book 8, is composed of translations from the *Shuraya-ool-Islam*, an Arabian work of high

authority. As the word "translations" is used in the plural, it must be supposed that the *Shuraya-ool-Islam* is not reproduced in full, but that the treatise consists of extracts. In that case, the value of this part of the book depends on the scholarly nature of the translation, and the judgment used in the selection of the passages. With reference to the latter point, we are glad to meet with the assurance (Introduction, page xxvi.) that the chapter, or other division relating to each particular subject, is complete in itself, and translated verbatim from the original. Assuming the author's powers as a translator, this assurance was still necessary in order to give to Books 1 to 7 the character of an original authority. The portion entitled Book 8 was found among the MSS. of the late Lieut.-Col. Baillie, and is supposed to have been the portion entitled 'Book of Inheritance,' of the translation of Sir William Jones's Digest, left unpublished by Col. Baillie at his death, many years ago. It has in its language and tone of thought the appearance of being a literal translation of a native treatise; but, unfortunately, there is a very meagre account of its origin, and its value as an authority is therefore much diminished.

The original portion of the work consists, ostensibly, of notes here and there, and of an Introduction containing a brief account of the Shia sect and an enumeration of some of the principal points of difference between the two sects. Some observations, also, are made in the Introduction about the Mohammedan modes of calculating the shares of inheritance; but there is not, in any part of the book, the complete explanation which we should have wished to find; and it is quite certain, even conceding everything in the way of authority, that an English lawyer would not be enabled to give a confident opinion on any complicated division of property among the heirs from merely studying what he finds in this book. Mr. Baillie ought to have put his readers in a position to effect such a calculation, either by explaining and proving the correctness of the Mohammedan rules, or by showing the identity of the results with those which would be obtained by European arithmetic, and rendering the lawyer independent of the native methods. In the chapter "On Computation of Shares," there are occasional signs, we think, of original composition, but whether this chapter is partially original, or whether (as we gather from the Introduction) it is entirely translated, it is so worded as to be unintelligible to those who have not previously acquired a knowledge of the subject from other sources. Sir W. Jones did excellent service in reproducing the old rules verbatim in his translation of the '*Sirajiyah*.' But, as the book before us professes to be a "digest," and not a mere translation, it was surely incumbent on the author to supplement the Arabian processes by full explanations or proofs in his text or notes. That the author has been aroused to a glimmering idea that the old processes might be judiciously superseded by the use of modern arithmetic is clear from his observations at page 25 of the Introduction: "Here an important question arises: is all this multiplication and complication necessary?" &c.; but, that being the case, we can only regret that he has lacked courage to carry his conviction—if, indeed, it amounts to a conviction—into effect.

The subjects of sale and mortgage appear to find no place in this work. To this stricture, perhaps the author will answer that the laws of the Sunni and Shia sects present no differences on those points. But if that is the case, why has not he expressly mentioned the fact in his Introduction? Mr. Baillie's treatise on the law of sale expressly purports to be "according to the *Huneefee* Code." If the Shia doctrines are different, he ought to state them here; if they are the same, he ought to tell us with unmistakable distinctness that they are so.

From what we have written, our readers will understand why we hesitate to accept this work as a complete "digest." At the same time, we cannot regret that a work on Shia law has been produced by a gentleman who has devoted so much time to Mohammedan jurisprudence as Mr. Baillie. The book may be usefully suggestive to young civil servants who are proceeding to India, and who may conscientiously resolve to do what lies in them towards removing a blot on our legal administration by entering seriously into the study of native law in its original sources.

Mrs. Jerningham's Journal. (Macmillan & Co.)

THIS novel, or novelette, in rhyme, with pen-and-ink sketches of character, and now and then a flash of feeling bright in its happy expression, is a work of a most intelligible sort. The reader has not once to go back to try and grasp the meaning of a writer who, perhaps, could hardly explain it himself if he were put to the test. Indeed, the lines occasionally fall into doggerel, as if he were too careless or too weak to sustain a prolonged effort, or it may be a mere caprice; for the slipshod lines are preceded and followed by others that are of good quality. Not that the latter are ever sublime; but they are full of good, every-day common sense, and in themselves they are pretty, and in the story they tell they are original. The story itself is an old one: there are few older; the originality is in taking a domestic circumstance for a theme. The heroine tells her own tale, and does this in a manner to show that she must have been exactly of the character and disposition here described. We might say characters and dispositions, for she is made up of many, but the shades are delicately noted, and seem the most natural things in the world. She is, above all, lovable; her very shortcomings win love for her, like the pretty waywardness of a child who knows no better, and whose naughtiness does not distress the beholder, it being goodness walking about with bandaged eyes.

Mrs. Jerningham is the chief figure in the picture. Next in importance to her is her husband, John Jerningham, whose sense is of so very strong a quality as to rob him of admiration. Sir James Graeme, a baronet, and his wife, who stand a little in the background, are both sketched in a few light strokes, but effectively. If we say that there is, moreover, a certain Capt. Fitzmaurice, of the Guards,—very well drawn,—we shall, perhaps, be suspected of suggesting all the bearings of the story; but this is not the case, and the reader may pass from our notice to the book, and open the latter with some idea, we hope, of its quality, but with little or none of its plot; and

at that word *plot*, we are tempted to add that this volume is as much of a comedy as it is of novel and poem. All three go to the composition of the whole, and the author could, perhaps, as easily write one as the other.

As some warrant for a part of our assertion we cite the following lines, part of a retrospect of youth:—

O life was sweet and beautiful !
Its pretty pleasures all my own ;
O life of life was very full,
And ev'ry minute lived alone !
And ev'ry minute was so strong,
It brought its little new-born bliss,
Sweeping in tender light along,
Or leaving shadows like a kiss.
What lent its glory to the flow'r,
And gave the nightingale her pow'r,
And made the sky so very blue ?
My little heart, could it be you ?
My little heart, why did you beat
As if delighted to be me ?
O, was it youth that was so sweet ?
Or was it youth's sweet liberty ?
They said I danced when I should walk
(My gay feet worked my gayer will) ;
They said I laughed when I should talk,
And chattered when I should be still.
I'd wake with laughing in the night—
Ah, happy nights I can't forget !
I'd catch my dreams they were so bright,
And find my thoughts were brighter yet.
I'd wink my little eyes and peep,
With slumber waging weary strife ;—
It seemed so hard to be asleep
And lose the smallest bit of life !
Of life that moved with airy sway,
Like singing music—making play
Like wavelets dancing on the sea
In even measures—all for me !
And when the sun illumed the dark,
I'd sing good morning to the sky,
And wake the little lazy lark,
And curtsy to the butterfly.
O, sweet to flutter 'mid the grass,
In charming dews the wise condemn,
And when the busy swallows pass
To nod my friendly head at them !
It did the little squirrels good
To see a thing as gay as I,
When I came running through the wood
To hide from the delighted sky ;
The quaint old cuckoo said his say,
I mock'd him with my artful word ;
I think he knows not to this day
Whether I am a girl or bird !
'Twas "cuckoo, cuckoo, cuckoo," he ;
And "cuckoo, cuckoo, cuckoo," I ;
It was the grandest sight to see
That puzzled cuckoo round me fly !
In ev'ry bird I found a friend—
A confidante in ev'ry leaf ;
The little breezes would attend,
The robins knew I was their chief.
The good old trees would rustle so,
In stately gossip, when I came ;
The grass that kissed my feet, I know,
Kissed no one else's quite the same.
Life was a most triumphant fact !—
What could my ecstasy destroy ?
I did not care to think or act—
Just to be living was a joy !

And here is another strain, which shows the author, and Mrs. Jerminham too, in another mood:—

I drove to Mudie's, and I brought
A carriage-full of steady books ;
"I'll tell him about these," I thought,
And see how pleased my master looks :
He will not ask me what I do,
So I'll take courage, and converse ;
I don't talk very well, 'tis true,
But I've known women do it worse.

"O, John !" I cried, "my studies see—
Science, philosophy—that's best !—
And—what's the horrid word ? dear me !—
Theology and all the rest !—
Here's 'Ecce Homo'—take a look—
A serious thing, and yet so light ;
Colenso on the Pentateuch,
A Bishop, John, so he's all right !
'Maurice on Future Punishment'—
That's nice, and proves there's none, you know—
And 'Darwin on Development'—
That's charming, and amused me so—
And here's a poem full of force—
Swinburne, a Cambridge man, you see,
That won't be very deep, of course,
But surely deep enough for me !"
John looked a little pale, I thought,
And said, his voice a little low,
"Pray, have you read them ?"—that I ought
He meant—I bravely answered, "No ;
I've only glanced at them as yet,
They're long, you see, and I preferred
To study them and not forget—
I mean to read them, every word !"
Paper and string he slowly took,
Tied up my books in parcel neat,
Directed them, with steady look,
To Mr. Mudie, Oxford Street,
Then rang the bell—the man address'd,
"Take this," he said, in icy tone,
Drew a deep breath like one oppress'd,
And cried, "I'm glad the poison's gone !"
But when he saw my frightened stare,
He smiled, and all his looks unfroze,
Close to my own he drew his chair,
And said, "I'll choose your books, dear Rose !"
We must add, that the story has a good
moral to it, of which every reader may make
ready application. There are many stories of
higher flight and greater power, but there are
not many that include more valuable teaching
for a particular contingency.

Musæ Etonenses. Series Nova. Tomus II.
Edidit Ricardus Okes, S.T.P. (Bell & Daldy.)

THE new Series of the 'Musæ Etonenses,' now completed by the publication of a second volume, is a selection from the compositions entered in the Album of Eton College between the years 1796 and 1833. The editor, Dr. Okes, Provost of King's College, Cambridge, seems to fear that this series will be the last. The preface breathes a spirit of melancholy which would be almost pathetic, did not the graces of its Latinity and the antitheses in which it abounds cast a doubt upon its sincerity. He is afraid, he says, that his book has appeared in an unappreciative age, which, with base ingratitude, sets little or no store by Latin versification.—

"Physica contemplatur, Mathesis palma donat. Camœnas, quibus majores nostri delectati sunt, hodierni doctores, etiam inter sylvas Academi, exilio, si non morte, damnari voluerunt. Adeste Teutones, Galli, Itali ! Os tenerum pueri formate : operam navate ut discipulus, non nisi Romanos et Græcos Scriptores huc usque legere solitus, linguas alias calleat."

The last sentence of this Jeremiad almost takes our breath away. It is hardly credible that in the year of our Lord 1870, any one should be found to regret the time when education consisted exclusively in reading, learning by heart, and imitating the works of a few Greek and Latin authors. He proceeds—

"Cum pueri non amplius docentur sperare carmina cedro linenda aut lævi cupresso servanda fingi posse, non mirum est, si potius assem in pretio habere condiscant. Virgilium et Ovidium manibus deponant, aliorum numerorum notitiam quærant. Fontes Pierios spernant, liquores fortasse minus

dulces amare consuescant. Alpium juga scandant, Parnassi capita despiciant."

He then points, with justifiable pride, to the distinguished names which occur in the list of contributors, and concludes with another allusion to the moribund condition of his favourite accomplishment:—

"Valete, Lectores, et de musis nostris, jam pœne mortuis, si non bene, saltem quam benignissime potestis loquimini."

The Preface is followed by an Index Auctorum, also in Latin, in which is to be found a brief biography of each contributor. In the list are, with other names, those of Sir E. S. Creasy, Mr. Gladstone, Dr. Goodford, A. H. Hallam, the late Lord Carlisle, Sir G. C. Lewis, Lord Lyttelton, Mr. Moultrie, W. M. Praed, the late Lord Derby, and the Bishop of Lichfield. In some of these little biographies Dr. Okes allows us a glimpse at his own political opinions. Thus at the end of his account of the late Lord Derby, he cannot refrain from quoting the well-known words of Tacitus : "Filiis atque uxore superstitibus, potest videri etiam beatus, incolumi dignitate, florente fama, salvis affinitatibus et amicitias, futura effugisse." Another sketch runs thus:

"OTWAY, Robertus. Postea OTWAY-CAVE, ex hæreditate rei de materna domo sibi devenientis nomen nactus, et matre Baronie de Braye succedente, dignitate 'Honorabilis,' usitato more salutat. A comitatu in quo natus est, (Tipperary) qui personam populi in senatu gereret, electus est, simili officio ex suffragiis Leicestriae municipium in priore Parlamento perfunctus. Si quod de rebus politicis sentiret recte referant (*referunt?*) Scriptores, Ecclesiam Angliæ radicibus evellendam et reditum ejus in fiscum redigendum esse docere visus est. Anno 1844 moriens nullam, quæ sententias velut hæreditate acciperet, prolem reliquit."

The poems contained in the volume before us seem to us, on the whole, as good as those published in the old 'Musæ Etonenses' and in the first volume of the present series. Like them, they are easy, graceful, and correct. They are, perhaps, a trifle more closely imitated from the classical authors, a trifle less like original poems. It is surprising that young composers, who would probably find it difficult to turn out a tolerable poem in their native tongue, should have learnt so well the trick of versification in the dead languages. We confess that we should have thought that the excellence to which schoolboys, and especially Etonians, sometimes attain in Latin verse was a convincing argument against the theory of Dr. Okes that the study of the classics (by which he seems to mean the writing of Latin verses) is the only satisfactory instrument of education. However this may be, scholars will find much to admire in these juvenile productions. For example, here is an extract from a poem of Lord Lyttelton's, on the theme "Memori Pectore":—

Te duce, Pieridum sedes, loca nota juvenæ,
Vestigatque notatque senex, veteresque retractat
Historias lususeque, inscriptum in cortice nomen,
Gaudiaque, et curas puerum, abreptosque sodales.
Multa ibi quæ norat juvenis, nunc tempore cernit
Mutari, similisque sue traxisse senectam :
Sed tamen agnoscat sedem, quam pectore letus
Prosequitur memori, et merito dignatur amore.
Sic mihi, cum florem vitæ decerpserit ætas
Debilior, liceat persepse ad amata vagari
Flumina, Castalidumque undas haurire sacratas,
Nutricemque pio venerari pectore Etonam !
Spes tibi, Memosyne, vates presaga futuri
Assidet, alma soror ; juncta vos luce tenebras
Vinctis, humanæ comites per secula vitæ,
Navigiumque atra tutum servatis in unda.

Cumque brevis finem lucis metamque dierum
Mors capiti impendens telo propiore minatur,
Qui jacet extrema porrectus membra sub hora,
Ante oculos, vario fluitantes ordine, vitæ
Innumeros casus videt inimicosque dolores,
Gaudia, sollicitosque metus; Mors ipsa propinquans
Præteritam vitam meliori luce serenat.

The late Lord Derby is well represented by two poems written in imitation of the Georgics, and hitting off to a nicety Virgil's didactic style. Mr. Gladstone contributes an ingenious copy on the theme "Quam vero aptas, quamque multarum artium ministras, manus Natura homini dedit." Dr. Okes gives us four charming specimens of W. M. Praed's facile muse. But our space will not allow us to go into details.

It is not fair to expect perfect accuracy of scholarship in the exercises of schoolboys, but we are surprised that Dr. Okes has not discovered an error of syntax at page 15, line 35, and a false quantity at page 136, line 11. Indeed, one or two of the Greek copies would be the better for revision. Dr. Okes's own Latin is not irreproachable. We submit that *debuerit* should be substituted for "*debeat*" in the first paragraph of the Preface, and imperfects subjunctive for perfects in the second sentence of the third paragraph. We observe too that in defiance of the best modern authorities he spells *silva*, *sylva*; *ceteri*, *cæteri*; and in other ways violates the rules of orthography. With these exceptions, he seems to have done the work of editor well.

Lettres Choies de Madame de Sévigné.
(Hachette & Co.)

A curious history is connected with these letters, of which every Frenchman, except Voltaire, has been pre-eminently proud. The writer died of small-pox in the year 1696. To die at all had always been a dreadful idea to her; and disfigurement she dreaded as much as death. She used to say that she hated life itself, less for the thorns that lay in its path, than because the path of life led to nowhere else but death. When her time came, she submitted with resignation.

Her letters had been the news-letters of her day. Hundreds of people had been enchanted by their details, from their fun to their sublimity. The world at large, in other words the French world, which believed that the sun rose at Versailles and set in Paris, longed to share the privilege which had been enjoyed by the few; and to satisfy this desire, the Abbé de Bussy published the first edition of the letters in 1726. It was imperfect and unauthorized. In 1734 the family sanctioned a new edition, edited by the Chevalier de Perrin, who, in that edition and in the one of 1754, was able to insert many new letters; but his book, in many respects, was inferior to that of the Abbé. It is hardly possible to believe that the Chevalier was empowered to deal with the letters as we now know he dealt with them: he corrected charming little slips in grammar; altered a strong word into a weak one; changed phrases altogether; and explained sentences out of all meaning. It is probable that no editor will dare to print some few of the letters literally; and there are a few in print which might very well have been dispensed with. But the most unreserved details would be preferable to the Chevalier's emendations. France endured this till the folly of it was shown in 1806; but it was not till 1817 that

the late M. Momerque's improved edition appeared, with which every one was delighted except that accomplished gentleman himself. He saw its shortcomings, and he resolved to make compensation. Year after year he corrected, annotated, and obtained fresh letters—letters that had never been in type. With his new material he was just ready to undertake a new edition when death deprived literature of his services, and all his papers and books having reference to Madame de Sévigné were placed in the hands of M. Adolphe Regnier. M. Regnier brought out an edition of the letters with notes, in some dozen volumes, which were added to the series of 'Les Grands Écrivains de France.' Out of this edition he has compiled the handsome volume of selections from the letters which is now under our notice.

Hitherto, perhaps the best edition of selected letters was that of M. Suard, published by Firmin Didot in 1845. But Suard retained some of the mischievous emendations by De Perrin, and these M. Regnier has discarded. Suard excluded—for what reason but one involving false delicacy it would be hard to say—the exquisitely characteristic letter, dated the 8th of April, 1671, of Madame de Sévigné to her daughter Madame de Grignan, on wet-nurses generally, and on the nurse of Madame de Grignan's little daughter in particular. It is as interesting as any of the details of high court solemnities, of the deaths of kings or the dancing at Versailles. This letter is in M. Regnier's selections, and from his volume (which, by the way, is illustrated with portraits and views of localities) a reader may form a very fair idea of the person, mind and manners of the writer. Voltaire said of her that she was absolutely destitute of all grace of expression! She, indeed, took the first words that came, but these, with her, were generally what second thoughts are said to be, the best. We are not shocked by her reference to "ces chiennes de punaises," which abounded in the bed-rooms of her daughter's country house; nor are we fluttered at her description of a man who came into collision with an Archbishop's carriage and six, and who was tumbled "cul par dessus tête" from his horse. In English, the phrase would now be intolerable, but our grandmothers read worse in 'Tom Jones.' In some cases De Perrin marred the characteristic points by absurd misreading. When Madame de Sévigné described M. and Madame de Grignan sleeping in rooms adjacent to each other, and that Monsieur had a cold, the editor made Madame Sévigné express the hope "qu'il n'y aura point d'autre malheur de ce voisinage que le bruit de ce rose fleurie,"—and so it stood till it was discovered that the original letter had, not "rose fleurie," but "ronfleurie." One of the Chevalier's mistakes has added a word to many French dictionaries, just as Louis the Fourteenth calling for "mon carosse" changed the gender of that French noun. De Perrin causes Madame de Sévigné to speak of "vin qui rousselle,"—she really wrote "vin qui reveille." The correct text now prevails, but "rousselle," which had never before been heard of, was added, a new verb, to the old language.

With all Madame de Sévigné's powers of perception, she often wanted foresight. She preferred Corneille to Racine, as the Parisians seem to do at this present time; but she was rash in prophesying that the French would soon

despise both Racine and the new-fangled drink called *café*. Racine is still read with respect, and *café* is drunk with more alacrity than ever. When Voltaire censured her for admiring a sermon from Mascaron as highly as an oration from Fléchier, he only recorded her admiration for whatever was honestly and sincerely meant. She could, indeed, admire where nothing honest or sincere was to be found. She could speak of her son's mistress, the great actress Champmeslé, as her *belle fille*, and this in letters addressed to her own daughter.

That daughter was the cruel but devoutly worshipped idol of her mother's life, and we forgive the idolatry, because to its excess we are indebted for the now famous letters. Madame de Grignan was in her early years a spoiled child; yet for her own daughters she cared little, thrusting one into a convent and disposing of the other by a poor marriage in order to get rid of her also. All the sacrifices and unselfishness of Madame de Sévigné were duly prized, acknowledged and enjoyed, but substantial gratitude was wanting. When the mother lay dying of small-pox, the daughter (who is, indeed, said to have been indisposed) sent her *demoiselle de compagnie*, Mlle. de Martillac, to be with her in her last moments. That good woman had no fear of the terrible disease of which Madame de Sévigné was dying, but performed her sacred office with the sympathy and affection of a true daughter.

If there be not all the qualities in Madame de Sévigné's letters which ardent French critics ascribe to them, they are still at the head, and are likely to remain at the head, of the epistolary literature of France. Those of Balzac and Voiture are fantastical in comparison: those of Madame de Staël to Camille Jordan commonplace. Madame de Sévigné had the powers of an artist. Some of her letters are pictures in words; and a single figure in them comes out as sharp and truthful as any of Meissonier's,—as, for instance, his figure of grace and costume and character and feeling, known as 'Waiting for an Audience.' Other letters are stately history, others delicious gossip; maxims turn up that hang on the memory, and *bons mots* that stir the muscles with laughter. There is not a dull letter in the whole collection. One who was himself a graceful French epistolary writer said that he was always grieved when he had read a letter of Madame de Sévigné's because there was one the less to read. We in like circumstances are glad at the thought that we can read it, or any one of its graceful and sprightly companions, again and again.

Il Re Nala. Trilogia Drammatica di Angelo de Gubernatis. (Torino, Fratelli Bocca).

A dramatic trilogy is rare in these days, but there is something probably rarer—an audience which would have the patience to sit out its performance. But be this as it may, Signor Angelo De Gubernatis, whose studies on Indian poetry are well known in Italy, has had the courage to found on the legend of Nala, King of Nishada, a drama in three parts avowedly intended for the stage. Only the second part, which in our opinion is the one best adapted for the stage, has as yet been performed in public. The story

of Nala and Damayanti forms one of the most beautiful episodes in the Mahābhārata. Translations have rendered it familiar to English readers, and amongst the poetical versions we may mention Dean Milman's and Mr. Charles Bruce's.

Conjugal love of its truest type, is celebrated in the Indian legend, which Signor De Gubernatis has in the main followed. Where the author has been obliged by the exigencies of dramatic art to depart from the simple plot afforded by the legend, he has done so without neglecting the local characteristics of the story. Several scenes show dramatic power, and the action of the drama is lively. Although the play takes its name from King Nala, Damayanti is the character which most appeals to the heart. The pure love, the self-sacrificing spirit, and the unswerving constancy of Damayanti, are contrasted with the sensuality and cruelty of Svarga, the brother of Nala. The plot of the drama is as follows. Damayanti, daughter of Bhima, has seen Nala in a dream, and fixes on him as her future spouse. A golden plumaged swan carries the message of love to Nala, and he prepares to contend with the other suitors for her hand; but the god Indra commands him to appear not as a suitor for himself, but as ambassador from the god Indra, who has been selected by the gods as her spouse. Nala's piety is thus put to the test, and only fails when Damayanti pleads with him for her love. Indra forgives him, and the first part concludes with a hymn to Love.

Il cielo,
Con le sue mille conche d'oro, inneggi!
E, in ogni fibra, palpiti la terra!
Su, giovinette, a coronar di fiori
E d'auguri, la vergine che passa!
Su, liete schiere degli angelli, dite,
Modulatrici di amorosi canti,
Dite a la sposa com'è dolce il nido!
Urlate i vostri amori a la foresta,
Allegre fiere! Tutta la natura,
In un sol d'amor moto, si levi!
Amore è vita! L'universo è nostro
Nel gaudìo dell'amor!

In the second part, Bhimasena brings down the wrath of Brahma upon his parents, Nala and Damayanti; and when Nala refuses to sacrifice his son, his evil spirit tempts him to play at dice with his brother, Svarga. Nala loses his kingdom, and with Damayanti, whom he refuses to yield to his brother, seeks refuge in the forests of Nishada. They reach a ruined hut; and here occurs an affecting scene, in which Nala struggles long between his love for Damayanti and his duty to his people; at length he leaves her asleep, and returns to plead with Svarga for his subjects. Svarga seizes him, and shuts him up in a dungeon deep-sunk in the earth, and sets out in quest of Damayanti, who is only saved by the arrival of her son, Bhimasena, and is finally re-united to Nala.

Signor De Gubernatis has succeeded in giving life to the story; and if we think that 'Il Re Nala' will not be so great a dramatic success as it deserves to be, it is because the Indian legend is essentially unadapted for the modern stage. Signor De Gubernatis, however, merits our thanks for having ventured outside the narrow circle within which Italian Art is too often confined.

A Memoir of Jane Austen. By her Nephew J. E. Austen-Leigh. (Bentley.)

THE writer of this Memoir occupies the classical post of Vicar of Bray. How long he has held it does not appear; yet, as he remembers attending the funeral of his aunt, more than fifty years ago, we can conclude that the air of the Vicarage of Bray is still favourable to longevity. Mr. Austen-Leigh's recollections of Miss Austen are somewhat scanty. The impressions left upon the mind of seventy by the persons known at eighteen can hardly be otherwise. When the favourite Aunt Jane of boyhood has developed after death into an admirable painter of character, when the works which were treated half contemptuously by friends and indifferently by the public have become classics, there is necessarily a greater gulf than can be measured by years. All we learn of Miss Austen is that she was attractive in her appearance, that she had a charming animated face, which is faithfully reflected in the portrait prefixed to this volume; and that she was a delight to children, particularly to her nephews and nieces. Her tastes and habits were simple and homely; she was not accomplished according to the present standard of accomplishments, but her modesty was almost as conspicuous as her genius. When we add, that there were no events in her life, that she was never married nor asked in marriage, that she lived in total seclusion from literary society, and neither knew nor corresponded with any contemporary authors, we have given a summary of the materials out of which Mr. Austen-Leigh has constructed this volume. That he has made a pleasant sketch is, under the circumstances, much to his credit, and the glimpse we have of Miss Austen will add to the charm of her novels.

We have said that her personal characteristics may be summed up in a few lines. Not much more is told of her method of composition. She wrote on a little mahogany desk in the general sitting-room where all the rest of the family were occupied, and where she was liable to constant disturbance. Readers of 'Northanger Abbey' will remember her modest account of her own powers: "the little bit (two inches wide) of ivory on which I work with so fine a brush as produces little effect after much labour." But of this labour we hear scarcely anything. It seems, indeed, that Miss Austen began to write when almost a child, that before the date of her first published work she composed "several tales not without merit, but which she considered unworthy of publication," and that 'Pride and Prejudice' was written when she was only twenty-one. In one of her letters she speaks of having "lop't and crop't" at this novel so successfully as to make it shorter than 'Sense and Sensibility,' which, though written later, was published sooner. Something further might surely be obtained by referring to her papers. Many of these, Mr. Austen-Leigh says, have been destroyed by her family; but we infer from another part of his book that there are some remaining. As it is, internal evidence is sufficient to show that in the midst of family distractions Miss Austen worked up her novels to a high degree of finish. Currer Bell speaks of this characteristic while professing herself unable to understand why Miss Austen was so much admired. Sir Walter Scott writes, apropos of 'Pride and Prejudice,'

on his third perusal of it, "The big Bow-Wow strain I can do myself like any now going; but the exquisite touch which renders ordinary commonplace things and characters interesting from the truth of the description and sentiment is denied to me. What a pity such a gifted creature died so early!" It is a still greater pity that she met with no such appreciation as this during her life! Her first novel was offered to a publisher, and declined by return of post. The manuscript of 'Northanger Abbey' was sold to a bookseller in Bath for 10%, and remained in his drawer for some fifteen years. Miss Austen herself collected some of the opinions expressed by the reading public of her day, and was much amused by their diversity. One lady called 'Mansfield Park' a mere novel, while another said its language was poor and there was nothing interesting in the characters. One gentleman read the first and last chapters of 'Emma,' but did not look at the rest because he had been told that it was not interesting; while a lady pronounced 'Sense and Sensibility' and 'Pride and Prejudice' downright nonsense. How remarkably these opinions contrast with the judgment of Macaulay, who, as his sister, Lady Trevelyan, informed Mr. Austen-Leigh, "proposed to write a memoir of Miss Austen with criticisms on her works, to prefix it to a new edition of her novels, and from the proceeds of the sale to erect a monument to her memory in Winchester Cathedral." Perhaps the most significant illustration of the difference between contemporary neglect and posthumous fame is to be found in the remark of the verger at Winchester Cathedral, who was asked to show her grave: "Pray, Sir," he said, "can you tell me whether there was anything particular about that lady: so many people want to know where she was buried."

Almost the only tribute paid to Miss Austen, while she was alive, came from a quarter where we should least expect it. The Prince Regent was so fond of her novels that he read them often, had a set of them at each of his residences, and accepted a dedication from her of his own accord. His librarian, too, gave Miss Austen hints of which she could not avail herself. At one time she was requested to take a clergyman of the type of Beattie's Minstrel for her hero; at another to write an historical romance illustrative of the august House of Coburg. In reply, she avowed herself the most unlearned and uninformed female who ever dared to be an authoress. "I must keep," she said, "to my own style and go on in my own way; and though I may never succeed again in that, I am convinced that I should totally fail in any other." With all her apparent diffidence, it is clear that she must have been more or less conscious of her success. We see this partly in her criticism of other writers, partly in her boast that she attempted to create rather than to reproduce. It is a high tribute to one who did not go beyond her own sphere of life for events and characters, who said in a letter that, "three or four families in a country village are the very thing to work on," that her own relations never recognized any portraits in her novels. Mr. Austen-Leigh says that this was not owing to lack of opportunity, for several of her acquaintances had the most tempting peculiarities, and laid themselves open to caricature. It certainly was not owing to want of power, as we may see amongst other things from the "plan of a novel according to

hints from various quarters," which was left amongst her papers. The piece is too long to quote, but its quiet comedy is delicious.

What Miss Austen thought of the higher class of contemporary novels appears from the following allusion to 'Waverley':—

"Walter Scott has no business to write novels; especially good ones. It is not fair. He has fame and profit enough as a poet, and ought not to be taking the bread out of other people's mouths. I do not mean to like 'Waverley,' if I can help it, but I fear I must. I am quite determined, however, not to be pleased with Mrs. —'s should I ever meet with it, which I hope I may not. I think I can be stout against anything written by her. I have made up my mind to like no novels really, but Miss Edgeworth's, E.'s and my own."

The pleasant appreciative irony of this passage is thoroughly characteristic of Miss Austen. She makes herself forget for a time that her own novels have put very little bread into her mouth, that she has always spoken in the humblest tone of their merits. She adopts the pedestal of an aggrieved author, preparing to be driven out of the field by a new comer, and looking forward woefully to loss of fame and profit. Her real feelings on this point were, as her biographer tells us, cheerful and contented. She received 150*l.* from the sale of 'Sense and Sensibility,' and considered it a prodigious recompense for that which had cost her nothing. It is something that Miss Austen's genius was sufficient for herself, that she was ready to delight others without caring for a reward, and that she shed abroad the gifts of her bright sunny nature and never paused to ask whether they were appreciated.

NOVELS OF THE WEEK.

Lady Betty. By Christabel R. Coleridge. (Warne.)

Herbert Tresham. By the Rev. J. M. Neale. (Rivingtons.)

Clare Savile. By Julia Luard. (Warne.)

The Story of a Honeymoon. By Charles H. Ross and Ambrose Clarke. (Hotten.)

It scarcely needed the author's name affixed to the title-page of 'Lady Betty,' to tell us it was the work of a lady. Though the book has few of the defects of modern novels, the story is feeble and badly designed, and we are at a loss to understand why it should bear its present title. Why not "Lady Dolly," "Giles Grantly," who both figure rather more prominently in its pages than "Lady Betty"? Novelists are, no doubt, at their wits' end for titles, but if a name is to be taken, surely the biggest name in the book ought to be selected. To act against this rule is to go against the principle of competitive examinations,—a manifest sin according to our present lights. The author has suspicions that her book is not quite what it should be. She observes, "The story of the lace veil and the bright embroidery is long and strange, and Lady Betty Lefevre played but a passive part in it. But it is the story of those whom she loved well, and in whom her life was bound up; and, therefore, may well be told in her name and for her sake." This story of the lace veil and the bright embroidery is, in fact, the essence of the novel. It is certainly "long," but by no means "strange." It would have been "strange," indeed, had it not in common with many novels been extremely tedious. The story commences with the prepa-

rations for the marriage of Lady Betty and a Mr. Charles Courtenay. This marriage is on the eve of fulfilment, but does not come off. The lovers are parted. Betty goes into exile with her father, whose Jacobite principles compel him to leave England. When in France she supports him and her mother by working embroidery for the French Court. Courtenay, after two or three ineffectual attempts to persuade her to become his wife, very properly marries a Miss Carew. To this lady, on her wedding, the heroine magnanimously sends a lace veil, and in gratitude, we presume, for the present the wife dies at a convenient time, and Lady Betty marries her old lover. There is an uninteresting Jacobite plot running through the tale, but no one seems to mind it much, —and the reader certainly need not.

By way of praise, we may say there is some pleasing writing, and our author appears capable of something better. It is the easiest thing in the world to write a novel: one of the most difficult to write a good novel. If this fact is remembered, and the magnitude of the task before her is appreciated, there is hope still for the author of 'Lady Betty.'

'Herbert Tresham' is a highly religious and not at all a good work, being pedantically written and freely interspersed with quotations. It contains a curious history of our Civil War, in which Charles the First once more appears in the celebrated but now comparatively obsolete character of "The Christian Martyr." The tale involved in the book is a particularly insignificant one, and is a mere pretext for thrusting the author's opinions down the reader's throat. Considered in the light of a child's medicine, it has very little jam and a very large proportion of powder.

If in the two preceding novels we saw very little of the hero and heroine, in 'Clare Savile' we see too much of that rather commonplace young lady. We are introduced to her at her birth, follow her day by day through her childhood and girlhood, and do not leave her until she has been for some years married. The author has an irritating habit of sending her readers back in their task of perusing her book. Just when we feel some progress is being made we are brought to a standstill by such passages as the following: "We must now go back some hours in our history to," &c., "We must now return to the campaign of 1813"; and we find ourselves being told again what we had read several pages back. An attempt to shroud in mystery what is apparent to the most obtuse mind is also a failing of the writer's. When, for instance, we meet with "A woman, with a torn and ragged gipsy hat tied under the chin by a handkerchief, which completely concealed her face, might have been seen at ten minutes past 8 P.M., finding her way," &c., we know, long before we are told the fact, some pages further on, that it is the nurse, "Tabby Murgatroyd," inasmuch as we are perpetually meeting this woman under similar circumstances all through the book. This same "Tabby" is a nuisance, at one time speaking in a broad Yorkshire dialect, and at another delivering an oration like a freshman at the Union. She is continually appearing; whenever she appears, she talks; and whenever she talks, she bores.

We have little doubt that the author would prove a good biographer. She enters with such gusto into the minutiae of the life of the person

she is for the time being writing about. This is a very essential point when the subject is one of interest, but the author should remember it is a strangely wearisome habit when the subject is a heroine like Clare Savile.

This and the first book we have mentioned are got up in a way which does great credit to their publishers. They are prettily bound and are printed in an excellent type. The illustrations, however, are unoriginal, and cannot be highly praised.

Reprinted, apparently, from the pages of a comic periodical, 'The Story of a Honeymoon' may have done good service in its time, though we should find it difficult to suggest any use to which it may be put hereafter. A series of sketches, with scarcely a thread of connexion running through them, of the possible and impossible blunders and disasters of a young couple just married and living on a small income, may have been read pleasantly enough, perhaps, in railway trains. To read them when collected in a volume is another matter altogether; and the volume must be brighter and more happily conceived than that before us to have any chance even of a temporary popularity. The illustrations are about on a par with the letterpress. Mr. Ross is capable of better things.

CHINESE, JAPANESE AND TIBETAN LITERATURE.

OF all oriental literatures the Chinese is the most extensive and most ancient, not even excepting the Sanskrit, for the existence of a literature consists in its being written, and although the Vedas are of as ancient, if not more ancient, date than the oldest Chinese writings, they were not committed to writing in the earliest ages. If we may believe the native statements, the ancient Chinese works were expressed in rude characters on slips of bamboo, and in various other ways, some 2,000 years before our era; while the earliest date that can be assigned to the Vedas is B.C. 1600. The occurrence of very rude characters in inscriptions serves to confirm these statements. But independently of traditions and the ancient forms of the characters, we have evidence of antiquity in the style of the books themselves,—so unlike that of later writings or the modern Chinese style of literary composition.

Their most ancient books are the 'Yih-King,' a treatise on cosmography and divination ascribed to Fuhhi, a monarch to whose wisdom the discovery of the various primitive arts, as the use of fire in cooking, agriculture, &c., and social institutions, such as marriage, &c., are attributed; the 'Shu-King,' a collection of the earliest narrations regarding the history and government of China, derived, perhaps, from official documents; the 'Shi-King,' which consists of poetical selections from ballads and odes of high antiquity, tending to exemplify or cherish the political feelings of those ages. These claim the first place, but in the form in which they have come down to us, they date from the era in which Confucius lived, B.C. 551-479, for he was the editor or compiler of them. They form the basis on which Confucius and all other Chinese philosophers built The incontrovertible *dicta* of the 'Yih'; the politics and ethics of the 'Shu'; and the "illustrious examples" in the 'Shi' are never-failing

sources for the Chinese writer or philosopher to draw from. These works are classic,—‘King,’—a word which agrees precisely with the *sūtra* of the Hindus, both meaning “a thread,” and something clearly arranged as a pattern or standard. There are other books designated ‘King,’ but these three are classic *par excellence*. Confucius edited also the ‘Li-Ki’ (‘Record of Rites and Observances’), which details all the ancient ceremonies to be observed in the various relations of life, and the ‘Chun-tsin’ (‘Spring and Autumn’), annals of the state in which he was born.

All these works have been most fully revised, re-edited, annotated and explained by a multitude of writers in every age. But their most celebrated commentator and critic was Chu-hi, to whom refers the saying that “Confucius alone understood heaven, and Chu-hi alone understood Confucius.” Next in order we have the original writings of Confucius and his disciples, and of Mencius, which are together united under the title of ‘Sz-shu’ (‘The Four Books’). They embrace diverse fragmentary statements of an ethical nature, both as regards the Emperor and his ministers, and the people in the various relations of life. The above works form the groundwork of whatever China has of philosophy, political science, and literature. To these all scholars refer for maxims on which to found their essays, and for themes for their literary exercises. No man is accounted worthy of the name of scholar who has not conned and committed to memory the greater part of them. The very term for philosophy—“Wang-tau”—“The way of the (ancient) kings,” points to them as the sources of knowledge and the guides to all future reasoners.

Contemporary with the earlier classics is the *Ur-h-ya*, or dictionary of terms used in those classics in which the origin and meaning of words are described and synonyms distinguished. At a very early period dictionaries began to be constructed. About A.D. 100 was published the ‘Shwoh-van,’ a dictionary of ancient characters and their significations. The ‘Yuh-pien’ (‘Jewelled Leaves’), another dictionary, was issued A.D. 523. Several others, of which the ‘Tsz-wei’ (‘Collected Characters’) under a simple system of arrangement, and the ‘Ching-tsz-tung’ (‘Full Account of the correct Characters’) were chief, were published from time to time, until the standard dictionary of K’anghi, the great Manchu Emperor, who held the throne from A.D. 1662 to 1723, appeared in from 30 to 40 volumes. The Chinese are not wanting in encyclopædic works, and poetical dictionaries, the one dealing with the manifold expressions special to the various branches of learning, art and science, and the other detailing the numberless phrases of poetic value extant in their literature. Nor have they neglected arrangement, for some have placed the characters under primitive radical *forms* which serve as keys to their derivatives; some have set the characters in array under their *sounds* as keys, and some have compiled rhyming dictionaries. One of these latter, the ‘Pei wan-yun-fu,’ is a work worthy of the imperial auspices under which it appeared in 1711, being truly a lexicon; for it consists of 110 thick octavo volumes of large size, and it explains every word and phrase by means of numerous quotations from the classics. Certain local dialects also have their dictionaries of

local phrases and words; and the ‘Fun-wan’ of the Canton dialect is very useful as an authority for the correct pronunciation. The quaint characters used on ancient monuments and coins have been also classified. The Chinese have in fact a liking for epitomes, and have formed vast cyclopædias—rarely of an original character; but generally consisting of extracts from works belonging to a speciality: of this kind is the ‘San-tsai t’uh-wei,’ in 106 books illustrated rudely with figures from the ‘San-tsai,’ (i.e. Heaven, Earth and Man). The ‘Yuen-kien-lui-han’ is similar, but still more extensive. The explanations consist of quotations from works whose names appear. It contains 450 books. The most original of these collections is that of Ma-twan-lin, the ‘Wan-hien-t’ung-k’an,’ in 348 books, which relates, however, chiefly to letters, politics and natural phenomena, and various notices on chronology, geography, &c. Several editions of this have been published since its author’s death in the thirteenth century, and a supplement appeared under governmental authority about 1773.

The Chinese cannot be matched for the number and extent of their histories; and the Government maintains an Historiographer, whose special duty it is to collate MSS. and prepare a chronicle of the most recent events. The Herodotus of China was Sz-ma-tsien, who, in a work called ‘Sz-ki’ (‘The History’), narrates how the empire rose and fell from the remotest antiquity to B.C. 122. Then we have histories of each dynasty, from the “glorious” Han, B.C. 206 to A.D. 220, to the T’ang, A.D. 618 to 906—down to the “illustrious” Ming, from A.D. 1368 to 1643. The names of the books and their authors are legion. But about a century after Sz-ma-kwang had issued his Annals, the ‘Tsz-chi-t’ung-kien,’ in 294 books, came Chu-hi, the commentator who reconstructed from the old historical annals the ‘T’ung-kien kang-muh,’ which, though it professes to be a sort of abridgment of the ‘T’ung-kien,’ really exceeds it in size, and generally fills a hundred volumes. There are also extensive materials,—official documents, memorials to the Emperor, journals, inquiries into antiquities, &c. Biographical accounts of eminent statesmen and others, celebrated for their abilities and virtues, are not wanting. There are the ‘Ku-lié-nü-chuen’ (‘Model Women of Ancient Times’); the ‘T’ang-tsai-tsz-chuen,’ containing 397 notices of authors of the T’ang dynasty and later dynasties; ‘Yuen-chau-ming chin sz-lió’ (‘Sketches of Noted Statesmen of the Yuen Dynasty’); ‘Man-chau ming-chin chuen’ (‘Account of Manchu Ministers of Note’), and a vast number of other lives of philosophers, poets, warriors and philanthropists. Chronology, astronomy, and the higher branches of mathematics have all had their full share of attention. But it is to the Jesuit missionaries, who went to China in the seventeenth century, that the best books on these subjects are due. The Chinese had writers of eminence before that period, but their works have not all come down to us. Tsin Kiu shau, an author of the thirteenth century, produced a work on numbers, called the ‘Su-shü kiu chang,’ in which a Chinese system of Algebra is expounded. In 1299 a general treatise on Arithmetic, the ‘Swan-hiü-k’i-mung,’ appeared, which was based on the previous work. This book was reprinted in 1829 from a copy issued in Corea in 1660, the

original Chinese version having been lost. In 1713 an immense work was issued by native authors, called ‘Su-li-tsing-yun,’ containing European processes, algebra, geometry and tables of logarithms of numbers to 100,000. This work, with the addition of one on music, which constitutes a thesaurus of the exact sciences in 100 volumes, was published under imperial auspices, extending over three reigns, in the early part of Kien-lung’s reign (A.D. 1736). Euclid’s Elements of Geometry were translated by Matteo Ricci about 1620. A Compendium of Mathematics—the ‘Swan-fä-ta-ching,’ by Chin-Kië, appeared in 1843. This includes arithmetic, logarithms, plane and spherical trigonometry, &c., and is especially adapted for practical purposes. In recent times Professor De Morgan’s Algebra and works of other authors on analytical geometry and the Calculus have been translated, as well as Herschel’s Astronomy, by Mr. A. Wylie, and have been well received and appreciated by the Chinese.

In the Arts, the Chinese have a miscellaneous collection of works on agriculture in all its branches, on war and its methods, on the manufacture of weapons and implements, on painting, writing, engraving, dancing and music and the management of musical instruments. Archæological studies have produced a number of treatises on ancient vases, and relics in metal, stone, and earthenware,—coins, seals and rarities in pearl, jade, tortoise-shell and other precious materials, and indeed every object of civilized life. Even the history of the fabrication of ink, ink-stones, paper and pencils has been written.

In natural science, botany and mineralogy have been cultivated; but the works by which these sciences are represented are mere descriptions of plants and minerals, given with a view to their employment in medicine. The Chinese show habits of observation, but they cannot be said to possess any work which would bear examination by scientific men in Europe.

The Buddhistic literature of China is very considerable, all the scriptures of the Buddhist religion having been translated into Chinese. The doctrinal, liturgical and metaphysical works of that sect having been rendered by most learned Hindu priests brought from India for that purpose about the year A.D. 67. It would be impossible here to give the names of a hundredth part of these works, for not only have the originals belonging to the Buddhist religion been published, but innumerable treatises on various points of faith, as well as Encyclopædias of doctrine and dictionaries of the Sanskrit or Pali words which abound in the books themselves have appeared. The Taoists, who had for their founder Lau-tsz, or Lau-kiun, a contemporary of Confucius, also have not been inactive as authors. Acknowledging the ‘Tau-té-king,’ by Lau-tsz himself, as their classic, they revere also the writings of the philosopher Chwangtsz, who, equally with his master, delighted in proverbial terseness of style. The works of this school relate principally to the development of the dicta of its founder, and the legends and fables related of its apotheosized saints. The ‘Tau-té-king’ was translated in 1838 by G. Pauthier, under the title, ‘Le Livre de la Raison Suprême et de la Vertu.’

In Poetry, after the Shi-King, there are

great collections of fragments published during the various dynasties. One of the earliest is the 'Tsu-tsz' ('Elegies of Tsu') by Kiü-yuen, a poet of the fourth century B.C., whose miserable end by suicide gave rise to the Dragon Boat Festival, in which the boat is despatched in search of the poet's body. From age to age editions of his work have appeared, and it is still held in admiration. The works of Li-tai-pi and Su-tung-p'o are among the books of poems. A celebrated collection is the 'Tang-shi' (Poetry of the Tang dynasty), of which there are several editions, and some of them have notes and comments. Emperors too have been prolific writers of verse. Jin Hwangti (commonly called K'ang-hi) earned for himself a great name as a promoter of learning, and wrote a great many volumes of poetry in addition to his great dictionary and other literary works. His successor, Yung-ching, is said to have left an enormous quantity of poetical compositions, —no less than 33,950 pieces, in thirteen different styles, to posterity. Of some of these styles, the names are "irregular verse," "regular metres," "elegies," "orations," "dirges," "eulogiums," &c.

Criticism has not been neglected, but comparatively few of such works have come down to us. There are numbers of essays and romances, but they take no decided place in literature. The name by which they are known is indicative of the trifling esteem in which they are held. They are called 'Hiên-shü' ('Leisure-Books'), which are not worthy of serious attention, and are consequently only looked through. 'Sian-shwo' ('Small Talk') is another title. They generally take up some remarkable event or episode in history, and by the help of traditions and legendary lore, the Chinese have made very readable books which are usually entitled 'Records,' 'Conversations,' 'Reports,' 'Narratives.' The civil wars are a fruitful source of incident, and some tales have obtained praise for their composition and matter. We may name the 'San-kwö-chi,' in 20 duodecimo volumes. The 'Shwui-hu-chuen,' in 20 vols., colloquial in style and humorous in character. The 'Hau-kiu-chuen' ('Fortunate Union'), so happily translated by Sir John F. Davis, and the 'Yu-kiau-li,' or 'Les Deux Cousins,' rendered into French by Prof. S. Julien, are excellent specimens of this class of writings. Many novels are prohibited for their immoral character.

Ballads and plays are well represented. One collection, the 'Yuen-jin pe-chung K'ü,' consists of a hundred plays by writers of the Yuen dynasty. Several of these are striking, and some have been translated. Songs are interspersed as a kind of chorus in a highly poetic style, but the body of the play is in plain colloquial language.

Japanese literature may be said to owe its origin, as it does its written characters, to the Chinese. It was not until about the year 284 A.D. that the Japanese became acquainted with Chinese letters, when a certain scholar, Wang-jin by name, was introduced as a private tutor to the young princes of Japan. The study of Chinese became fashionable, and the ancient songs of Yamato were in due time written down in Chinese characters. With the introduction of Buddhism in the sixth century, Chinese began to exercise a large

influence in the production of literary works. The Buddhist scriptures were introduced, and the learned monks of that faith began to enlighten the minds of the Japanese by teaching them how to improve the existing language. About the middle of the eighth century a collection of old ballads, under the title of 'Ban-you-shu,' 'Collection of 10,000 Leaves,' was issued in Chinese characters, and in subsequent times an interlinear aid to pronunciation was added. The Buddhist priest, Ku-bu dai-jin, who had lived in China, about A.D. 804, fixed the phonetic system of the Japanese, and the modern syllabaries of Japan date from his time.

The Japanese are fond of referring to their ancient language, which comprises many works in mythology and history. Of these three claim pre-eminence. The 'Sen dai ku-ji hon-ki' ('Original Records of Ancient Affairs of Olden Times'), in ten volumes, by Shyau-tok dai-ji, A.D. 620. The 'Ko-ji-ki' ('Book of Ancient Affairs'), in three volumes, by Yasu Maro, A.D. 711. The 'Nippon shoki' ('Japanese Book'), in twenty volumes, by Tonero-no shin-wo and Yasu Maro, A.D. 720. These are in Chinese characters, which stand sometimes for mere syllables of the old Japanese, sometimes for significations in the old language. As aids to this ancient literature, Dr. J. J. Hoffmann in his excellent Grammar gives 'Wa-mei-seo' ('Japanese Names'), in twenty volumes, by a famous poet, who died A.D. 986. The 'Furu koto no bash' ('Ladder to the Old Language'); 'Ga-gen-shyu ran' ('View of the Elegant Language'); and 'Wa gun no Siwori' ('Guide to the Japanese Language'). The modern literature dates from the sixteenth century, and includes poetry, philosophy, history and *belles-lettres*. The poets are numerous, but few pieces are of any length. They are principally sonnets, odes and elegies. The Japanese are fond of collections of such fragments, which they unite under the common designation *H'yak nin is'shiu* ('A Century of Stanzas'), by different poets. These anthologies are generally classified according to the *status* of the one hundred authors to whom they are attributed. One selection is by emperors and nobles and their ladies, another by monks and priests. The philosophy of the Japanese is based on that of Confucius, his works being known and studied by all scholars. The Taoist writers, Chwangtze and others, find readers. The Shinto religionists have a literature, which includes accounts of the primitive faith and life of the Japanese. History, as in China, runs into the barren form of annals, chronicles of warlike deeds and heroics.

Books of travel are not uncommon, and accounts of the neighbouring islands, as Yezo, K'rafft (Sagalien), Liu-chiu (Loo choo), and countries, as Corea and China, are not wanting. In the arts, in many of which the Japanese excel, there are books descriptive of the materials and the methods of manufacture of porcelain, silken fabrics, iron-ware, lacquer, &c., with explanations of mining, smelting and refining metals. Engraving, painting and printing, especially printing in colours and stencilling, they have carried to great perfection, owing probably to the valuable works on technical education enforcing them which exist. Their educational literature is admirable. Their school-books are compact and well

arranged, and those for young pupils and girls are profusely illustrated with admirably engraved pictures. Japan possesses a sort of periodical literature. Plays and romances are issued in pieces and chapters from day to day and week to week until the story is finished.

Tibetan literature consists chiefly of translations from the Buddhist scriptures in the Sanskrit or Pali languages, and various theological works based on these translations. The two great collections are: 1. the 'Kangyur' (translation of commandments), in 100 volumes of long folio size, each numbering some 500 leaves on an average; 2. the 'Tangyur' (literary works translated), in 225 volumes, similar in size and form to those of the 'Kangyur.' The 'Kangyur' is divided into seven classes: 1. the *Dulva*, which treats of the education and discipline of Buddhist priests, is in thirteen volumes; 2. the *Sher-chin*, on metaphysics, is in twenty-one volumes; 3. the *Ph'al-ch'en*, on ethics and fables relating to divine persons, in six volumes; 4. the *Kon-tsegs*, on morals and metaphysics, also in six volumes; 5. the *Do-de*, or aphorisms (*sûtras*), in thirty volumes; 6. the *Nyang-das*, a treatise on *Nirvâna*, in two volumes; 7. the *Gyut*, or *Tantra*, mystical doctrines, prayers, hymns, charms, &c., in twenty-two volumes. The subjects treated or alluded to in these 100 volumes are necessarily many, but they all relate more or less to the dogmas of the Buddhists, the sayings of Buddha, his acts, predictions, &c.

The 'Tangyur' contains all sorts of literary works by Indian pundits and Tibetan theologians of the seventh century. It consists of two classes—(1.) *Gyud* (*tantras*), in eighty-eight volumes, and (2.) *Do* (*sûtras*), in 137 volumes. In the *Gyud* there are 2,640 tracts on twenty-four different *Tantrika* systems, including various instructions, hymns, prayers and incantations. Five volumes are occupied by treatises on the 'Dus Kyi Kh'or ló,' or 'Circle of Time' (*Kâla-chakra*), which is on the doctrine of Adi-Buddha. In the *Do* are contained dissertations on theology, philosophy, logic, grammar, rhetoric, poetry, prosody, synonyms, astronomy, astrology, medicine, and ethics, some notices of mechanics and alchemy. Among the authors of this work are enumerated Lu-grub (Nâgarjuna), the Aristotle of Buddhism and founder of the *Madhjamika* school; and Phags-pa Thogs-med (Arya Sanga), its Plato and the founder of the *Yogâchâra* school. Amid an intolerable multitude of charms—*mantras*, *tantras*, *dhâranis*, &c.—there is matter calculated to throw light on Buddhism and its various sects. The Tibetans have, besides, distinct works on history, annals, traditions, memoirs, critiques, biographical notices, tales, fables, &c. The 'Ge-sar grungs' is a fabulous history of a celebrated royal warrior Ge-sar, of the high and northern part of Central Asia. They have also ancient records, chronicles, Tibetan and Chinese records, genealogies. In ethics they possess the 'Kambum,' or 100,000 precepts. Epistles, hymns, prayers, songs, solemn and satirical, in various collections, lead one to believe that they can boast of considerable literary ability.

The Comic History of the United States. From a Period prior to the Discovery of America to Times long subsequent to the Present. By John D. Sherwood. With Original Illustrations by Harry Scratchley. (Trübner & Co.)

WHEN Douglas Jerrold, after provoking the laughter of his fellow countrymen through many years by fine humour and brilliant wit, told Charles Dickens that life was too serious a matter to be treated with one long guffaw, Englishmen had grown weary of a literary fashion which, having its origin in the popularity of Hood's comic productions, had sought materials for merriment in the gravest subjects, and in misdirected efforts to stimulate the flagging appetite for jocular entertainment had covered with ridicule many a topic that had better be overlooked than regarded with levity. Grammar had been explained in manuals of puns, natural science illustrated by comic catechisms, history taught by irreverent scribes who spoke disrespectfully of *Magna Charta* and fired off squibs over the Act of Settlement; and whilst writers of Barham's school burlesqued Shakspeare and travestied our ecclesiastical annals, even so sober and decorous an author as Blackstone was put into motley and made to play the harlequin for the diversion of the multitude. Gradually this mode gave way to a severer fashion, which decried flippancy and encouraged literary aspirants, who ten years earlier would have exhausted their ingenuity in the fabrication of eccentric rhymes and violated the first grammatical principles in the performance of verbal antics, to assume a philosophic air, whilst, with an affectation of familiarity with the past, they discoursed grandly and bitterly on the evil tendencies of the present time. The age of jest-books was followed by the period of social essays, in which young journalists were more eager to inform than amuse the public, and even the professional jesters of the comic papers threw aside their belled caps in their anxiety to intrude upon the province of the pulpit. That the former period died too soon will be asserted by none who, reflecting upon the incidents of its decay, remember the flippant sheets in glaring covers which disappeared from the bookstalls some ten or fifteen years ago. But now that the later fashion has endured long enough to have lost not a little of its vigour, the time has come when, without wishing to repeat the ways of triflers who merited contempt long before they acquired it, we can look charitably on the offenders and allow that their extinction has not resulted in the universal disappearance of the qualities by which they were especially distinguished, and that writers may be flippant and dull without aiming at hilarity and facetiousness. Romantic sensationalism has proved that people may have a more hurtful literature than the comic books which failed to make their readers laugh; and whilst concurring with the author of 'The Caudle Lectures' in disapprobation of untimely and excessive indulgence in stimulants to jocosity, we can concede that there are occasions when the jester does society service, and may be a better teacher of good taste and good manners than the austere homilist.

Regarding Mr. John D. Sherwood's 'Comic

History of the United States' as an attempt to laugh certain social pretenders out of countenance, and cut the ground from beneath the Irish-American patriots, whose oratorical excesses on every 4th of July justify the Laureate's scorn of "the blind hysterics of the Celt," we are disposed to commend the book. Not that Mr. Sherwood is guiltless of provocations which would justify a less complimentary description of his performance. The author who would win a laugh by saying that Penn "was not *penurious*, but paid the natives for their land," and imagines himself a pleasant fellow when he talks about "Peabodies shelling out to poorbodies," is a writer to whom no critic is likely to be altogether complaisant. Upon the whole, however, Mr. Sherwood's virtues exceed his faults. Together with the unavoidable flippancy and occasional debility of comic historians, he exhibits so much good sense and honesty that we are inclined to think he would be more surprised than most of his acquaintance if we accorded him a place in the higher rank of humorists. His jokes may be feeble, but he has too much self-respect to disguise their weakness by tricks of spelling and orthographical devices such as Artemus Ward copied from Thackeray, who, to the injury of narratives that lost more than they gained in piquancy from mechanical artifices, condescended to adopt them from books and *jeux-d'esprit*, published long before the author of 'Jeames's Diary' had produced his first sheet of pothooks and hangers. Mr. Sherwood has also the good fortune to be supported by an artist whose clever and whimsical drawings come in opportunely to the relief of the text just where the author is least successful. One of the earliest of these embellishments enables the reader to realize from a comic point of view the landing of the navigator, concerning whom the historian remarks,—"Much as we should love, in the interest of modern historical research, to invent a new discoverer for America, candour compels us to award the glory to Christopher Columbus." Wearing a naval costume, and bodily lineaments which give him much such a general aspect as Mr. Punch would exhibit in an attempt to personate a gouty Admiral of the English fleet, the discoverer is stepping from the boat in which he has been pulled from his vessel to shore, together with his sea-chest, carpet-bag and hat-box, when he finds himself confronted by a plumed and lightly-clad Indian, who salutes him with what street-boys term "a grinder." Another sketch gives us a vivid representation of an Indian tribe flying westward before the pioneers of civilization—a drawing that brings out the significance of the author's remark, "The speed with which we have hurried the brick-coloured races towards the sun's setting is conclusive proof of our Pacific intentions, and of our dislike to unsettled titles." After the "tall talk" to which Americans are from time to time compelled to listen respectfully about the Pilgrim Fathers, it will be a relief to them to glance at a picture which, whilst commemorating the arrival of the pious adventurers, gives grotesque prominence to the Pilgrim mothers and babies. In furnishing the ladies of the expedition with parasols and gingham umbrellas, the artist has doubtless been less true to history than to his own notions of the ridiculous; but he has been alike faithful to Nature and the cer-

tainties of human existence in indicating that some of the sharpest sufferings of the seafaring Christians arose from a malady that provokes more ridicule than commiseration from those who are good sailors. One of the pilgrim fathers—an attenuated youth, with a long neck, doleful visage, and fishy eye,—is seen to have suffered so fearfully that he has not power left in him to utter a single word of thankfulness for having reached the long-wished-for shore. To demonstrate the contrast between the past and present of Philadelphia, the artist has produced a picture in two parts. The one of which shows us William Penn in the act of embracing an aboriginal landowner, whilst the other, pointing to the perilous ways in which the loving brothers 1870 express mutual affection, makes us the spectators of a contest between two enlightened citizens who are closing up discussion with pistol and bowie-knife. The pictures which illustrate the history of witchcraft in America—the one a portrait of Cotton Mather about to drive the devil from a little damsel by a paternal use of a birch-rod, and the other a drawing which teaches how witches are allowed to carry all before them, even to marriage in Christian churches, in this nineteenth century—are also amongst the happier achievements of Mr. Scratchley's pencil, whose irreverence is such that he does not flinch from assisting his author to raise a laugh at George Washington, of glorious memory. But though Mr. Sherwood, carried away by high spirits, is guilty of momentary disrespect to the *Pater Patriæ*, he immediately pauses to save himself from misconstruction, and renders graceful homage to the first President in the fashion of any frolicsome youngster, who, after perpetrating colloquial audacity against his sire, stays to express his filial dutifulness and affection before again giving reins to his saucy tongue. Nor is Mr. Sherwood less mindful of justice when he bids his compatriots remember that during the revolutionary war some of the fiercest enemies of American liberty were American colonists, and some of her warmest friends, British statesmen and writers. "Even in England," he observes, in one of the several passages where he forgets to be comic, "thousands of hearts warm to the American cause. In Parliament, Charles James Fox, Earl Chatham, Edmund Burke, the virtuous Lord Camden, and others: out of it, David Hume, the historian, Edward Gibbon, whose studies of the rise as well as the fall of Rome, had led him down into the crypt of history, and countless able, learned and good: others, as true to state as to individual freedom, gave vent and weighty shape to their well-considered convictions of the injustice of the attempt to compel the colonies to submit to impositions unassented to by themselves. But while in England there were advocates of colonial freedom, in the colonies there were friends of parliamentary oppression." It is certainly creditable to the comic historian that he should thus do justice to the country, from whose control the colonies broke away, and present to his readers a view of American history that is too often withheld from the children of the republic. In the same spirit, whilst reflecting with disdainful laughter on the course taken by the English Government towards his country during the War of Secession, he calls upon Americans to bear in mind how large a pro-

portion of the English people, "especially the hard toilers in the manufacturing districts," held firmly to the North throughout the rebellion.

In the concluding chapters of his book, where, playing the part of a prophetic historian, he represents the America of the future as relieved of her present defects, and also in the many earlier passages in which he satirizes her foibles and most conspicuous faults, Mr. Sherwood admits the existence of nearly every social blot at which English delineators of American society have directed their shafts. Dollar-worship is ridiculed in pungent words, and a sketch exhibits the enlightened citizens of the republic bowing and kneeling before the American Joss. Concerning female lecturers, precocious children, commercial gamblers, and political adventurers the author's views are thoroughly English. And, after denouncing the innumerable discomforts and egregious extortions of the big hotels of America, the satirist expresses his patriotic disdain for the numerous class of Americans who, when they have grown weary of the modish follies of Transatlantic cities, fly to Paris for indulgence in stronger vices and costlier dissipations.

BOOKS OF TRAVEL.

Le Tour du Monde: Nouveau Journal des Voyages. Publié sous la Direction de M. E. Charton. (Hachette.)

Le Japon Illustré. Par Aimé Humbert. (Hachette.)

Les Naufragés, ou Vingt Mois sur un Récif des Isles Auckland. Récit Authentique. Par F. E. Raynal. (Hachette.)

A Search for Winter Sunbeams in the Reviccaa, Corsica, Algiers and Spain. By Samuel S. Cox. (Low & Co.)

The Antipodes and Round the World. By Alice M. Frere (Mrs. Godfrey Clerk). (Hatchards.)

Notes of England and Italy. By Mrs. Hawthorne. (Low & Co.)

Ten Months in Brazil: with Notes on the Paraguayan War. By John Codman. (Simpkin, Marshall & Co.)

'*Le Tour du Monde*' resembles those cheap serials which, many years ago, were frequent in this country. It comprises brief, effective, not to say sensational, accounts of journeys by land and Sea. For example, 'A Voyage in the Southern Provinces of India,' by M. A. Grandidier, is illustrated by numerous wood engravings from photographs taken by the author to illustrate the buildings, people, manners, customs, &c., all of which are known to students. Like the greater number of copies from photographs, these woodcuts are bright and expressive, two desirable qualities at all times, and indispensable in a publication of this kind. 'Four Months in Florida' is rich in illustrations of birds, fish, reptiles, beasts and other natural wonders, and 'The Pool of the Black Waters,' the Columbia and Upper Missouri Rivers, furnish other subjects and equally effective illustrations. An account of 'Rome' contains the best woodcut we have noticed, a very telling picture of La Scala Coeli, which shows capital composition, and is highly successful in representing light. The Transcaucasian provinces are rendered terrible by startling woodcuts of funeral ceremonies and representations of other less horrible matters, including some excellent figures of women.

M. Humbert's Japanese travels and the adventures of M. Raynal and his companions in the Auckland Isles are related in '*Le Tour du Monde*.' Of the volumes specially devoted to them, the former is the more welcome, as displaying the author's experiences during travels which were, as he tells us, undertaken with a political object, in those wonderful islands of the eastern seas. In describing the woodcuts of '*Le Tour du Monde*,' we have charac-

terized those of '*Le Japon Illustré*'; in the latter volume, however, owing to the superior quality of the paper upon which they have been printed and the more carefully executed typography which it exhibits, the illustrations are, on the whole, much better worth looking at. We may name among the more commendable cuts in the work of M. Humbert a view of Simonoséki, and a telling sketch of the same, from a distant point; the Interior Sea is illustrated by cuts, of which a Street of Simonoséki is capital. The 'Guard-House,' on page 282, is a good vignette; very pretty is 'A Monastery and Grove at Bambons,' page 217. We must not forget the numerous transcripts from works of Japanese Art, which accompany the text.

M. Raynal's production, or record, as he would call it, of sufferings and adventures in the Auckland Isles is inferior in style, taste and solidity to M. Humbert's book. It is a sort of pseudo-Robinson Crusoe, with graver pretensions than De Foë set forth for his immortal work. Its subject may be briefly described. M. Raynal left Sydney in November, 1863, in a small vessel called the Grafton, and with four companions, natives of diverse countries. In December the party reached "Campbell Island." There they studied; making the best of the Bible and 'Paradise Lost' (!) The author bestowed lessons in French upon his fellows; they spent their leisure as well as they could, with cards, &c., and finally, they released themselves; at least, two of the five contrived to get away, and were delivered in a way which is not less remarkable than the rest of their adventures. The cuts of this book are worthy of the text; they cannot be compared with those of '*Le Japon Illustré*.'

'A Search for Winter Sunbeams' is a book to read in these short, dark, shivering days, when we are trying to rejoice in our "seasonable weather"! It is comforting to be told that "it is always sunshine somewhere in the world," and this description of "Winter Sunbeams" shines bright and sparkling. The work is by an American. The style is spirited, the author enjoys himself, and communicates his enjoyment to the reader; and the illustrations are vigorous and characteristic. Those who have read M. Prosper Mérimée's charming Corsican tale, 'Columba,' will be attracted by the Corsican chapter, which is full of bright sketches of the country, the peasantry, the vendettas. The latter are dying out, to the great convenience, we should imagine, of all concerned. Formerly it was no uncommon thing for a person to be shut up for years close prisoner in his own house, with only shot-holes open, and the windows stuffed with mattresses: the relatives tilled his land and attended to his flock, but did it under sentence. The principal cause of these vendettas is, as usual, a woman. "Often," says Mr. Cox, "the woman herself, with her bright little pointed dirk, with 'Vendetta' burnt on one side and 'Mort' on the other, pursues her vengeance like a fury to the sticking-point." There is a story that would be comic had its consequences not been tragic. On the eastern side of the island two villages were celebrating a religious fête, when the processions from both the villages were brought to a halt by the carcass of a dead donkey! Each village accused the other of placing it there, and a stout fight was the consequence. The two towns, Borgo and Lucciana, were blockaded by each other; the question being, which ought to keep the donkey? Neither of them would have it, and the dead ass was tossed from one to the other. Once Borgo placed it at the church-door of Lucciana, and once Lucciana hung it upon the church steeple of Borgo. At length the Mayor of Borgo, to prevent further bloodshed, dug a pit and buried the donkey in it!

Charming as Corsica is, we are inclined to think that Algiers must be better, at least if we could see it with the eyes of Mr. Cox. A traveller must in reality depend entirely upon himself, and his own supply of good humour and good spirits.

Miss Frere left Bombay on the 15th of April, 1865, and reached Southampton from New York on the 21st of April, 1867. In so long a journey

there were dangers and discomforts more than enough; but she was never daunted, never discouraged. She showed wherever she went that Englishwomen are as brave as men, and much better tempered; and we quite agree with the opinion expressed at page 318, that ocular demonstration of the horsemanship and good shooting of a so-called barbarian woman must have had "a salutary effect" on the minds of the Chinese officials. If a good impression was made on the natives of many lands by our author—and that it was made no one who reads this book can doubt—that alone is an answer to those who ask the *cui bono* of a lady's travels round the world.

Having found a reason for the travels themselves, we need not be at the trouble to ask why the record of them should be published. Men have described these scenes before, perhaps; but men omit much that women are sure to notice, and which they can describe far better than the rougher sex. It need hardly be said that Japanese dress, for example, is placed before us in these pages more vividly than in those of other authorship, and we certainly should not have had our attention called to the sliding panels and paper windows which seem to be universal in Japanese houses, had not the attraction of a foreign lady's toilette called up a multitude of peepers, and so shown the use that could be made of them.

It is to be regretted that this book has not more complete indexes to the chapters, so that one might see without trouble the exact route taken and the principal places visited. The year should have been added to the dates.

Mrs. Hawthorne writes simply and pleasantly. We have no difficulty in believing that her 'Notes of England and Italy' were written for her own reference, and with no intention of printing them. The portions relating to England have the most interest for English readers, as there is always a subtle satisfaction in knowing how one looks in the eyes of others. Mrs. Hawthorne delighted in the cathedrals and ruined abbeys; she records her impressions with a freshness and quiet sincerity which makes them pleasant reading. There is no exaggeration nor artificial sentiment, and although we may not always agree with her we feel that she describes things as they appeared to her. The 'Visit to Newstead Abbey' is described in excellent taste. There is one little touch of wifely pride and consciousness which is very pretty. She says, "Looking up from this endlessly old Clematis, I saw at an oriel window of the abbey, looking earnestly out, an elderly gentleman and Mrs. Shepherd by his side. It was Col. Wildman, trying to see his guest whose name he had read in the visitors' book." She felt that her husband, the author of 'The Scarlet Letter,' was a noticeable man," even on the spot filled with the memories of Byron. It is pleasant to hear all that Col. Wildman, the possessor of Newstead, has done to bring the place to perfection and yet to preserve its old traditions. Speaking of the twin trees, on one of which Byron had carved his own name and his sister Augusta's, she mentions that the tree has withered from the root, and the trunk had been sawed off a few inches above the inscription and a bit of india-rubber cloth carefully tied over the place. Mrs. Hawthorne gives one anecdote which she had from the landlady of the inn near Newstead, The Hut. Her mother was well known to two of Lord Byron's aunts, who lived in Nottingham, and she herself when a girl had often been sent to them on messages. Once she was going through the Market Place, when she met a little sweep, upon whose bare black toes somebody had trodden. The boy squealed out, "Oh Lord!" She heard a voice behind her say, "Is it I you want?" Looking round, she saw Lord Byron, who had thus answered the poor boy. The notes of the Italian journey are written in the same quiet sincere style: as however they consist mostly of the impressions made by pictures and works of Art, they have only a personal and individual interest; but we close the book with a sense of friendship for the author.

The author of 'Ten Months in Brazil' says—

"This little volume makes no pretensions to any merit beyond that of an honest purpose." The disclaimer is not needed, for the book is written in a style superior to that of many books of travel. As a literary production its merits are above the average. Its fault is rather inaccuracy than inelégance. At page 4 we are told of "the great West Indian territory, of the large and important kingdom of Denmark." If this be meant for irony, it is an unworthy sneer. But at page 16 we read that the harbour of St. Thomas "is secure from the danger of the terrible hurricanes, which prevail chiefly in the summer and autumn." The skeletons of vessels stranded at St. Thomas, and the half-sunk Columbia and the Rhone, are strange commentaries on this statement. It is certainly a strong exaggeration to say that "In India and China the name of Pariah Portuguese signifies all that's low, vile and beastly."

But we gladly turn to more favourable comments. The author sailed from New York to Brazil on the 2nd of December, 1864, but the thought of writing a book did not occur to him till May 6th, 1866. He then began to record his experiences, and some of them are amusing enough. He tells a story of a philanthropic Dr. Gunning, who endeavoured to raise the negro to the standard of the white man, and who one day told his slaves that if he died at any time they would be free. He was attacked that evening and nearly killed by one of them. Mr. Codman is somewhat hard upon the negro. Our author rather excels in description of scenery, and the beautiful Bay of Rio is very well painted in chapter 14.

Some remarks on the character of Lopez and the war in Paraguay seem to us of value, but we should have more faith in their accuracy if we did not find traces of prejudice in the description of other incidents. Among other unfair things a very perverted account of our slave trade prohibition must be numbered.

THEOLOGICAL BOOKS.

The Story of the Gospels in a Single Narrative, combined from the Four Evangelists; showing in a New Translation their Unity; to which is added a Like Continuous Narrative in the Original Greek. By the Rev. W. Pound, M.A. 2 vols. (Rivingtons.)

THIS large work is a new attempt to construct a continuous narrative out of the Four Gospels. The author fancies he has succeeded in proving that "each evangelist by notes of time and particles of transition intends the reader to believe that he has followed the true sequence of events, however fragmentary may be the record." According to him a fourfold system, of plain teaching, of miracles, of parables, of denunciation, was adopted by Jesus of Nazareth. Hence he finds four sections of Our Saviour's mission in central Galilee, where he chiefly resided, characterized by these successive modes of teaching; four similarly characterized of his ministry in Jerusalem; four of his ministry in Judea, in south Perea and north Perea. A necessary consequence of such fourfold system carried out at different places of residence is a repetition of similar facts and narratives. Pursuing his scheme, the author gives exact dates of occurrences. Thus, the 21st chapter is headed 'The Return of Jesus to visit his Mother at Cana, November u.c. 781.' But we must refer our readers to the ingeniously constructed "scheme" at the 57th page of the first volume. The work does not exhibit a "harmony," for Mr. Pound justly objects to "the trajections," commonly made in harmonizing books; it is a full, continuous, chronological story out of the Four Gospels. The first volume contains the English narrative, which is not unfrequently a short commentary; the second, the Greek narrative, with a free discussion of the questions arising during the analysis of the Gospels relative to chronology, language, coherence, order of events, combination, &c. The first thought suggested by a perusal of the book is the immense amount of labour expended on its scheme. Here are upwards of 1,400 pages filled with elucidations of the Four Gospels and

displaying most exemplary industry: but we soon see that the labour is wasted. The whole scheme is the product of fancy. Under its influence improbability, confusion and inextricable difficulty are imported into the four compositions. Mr. Pound disturbs much that is settled; he proves nothing of importance that was not known before. It is only necessary to state that he discovers four persons crucified with Jesus, two on each side, viz., two malefactors and two thieves. St. Peter is made to deny his master six times, thrice before a cock crew, and thrice again before a cock crew twice. Pilate's inscription on the cross, "Jesus of Nazareth the King of the Jews," was afterwards changed at Calvary by them who crucified him into, "This is Jesus, the King of the Jews." A third inscription, "This is the King of the Jews," was placed upon him, not "over his head." The Cross was placed upon Simon of Cyrene that he might bear the end of it behind (*ἐπισθεν*) Jesus. These examples are sufficient. It is painful to be obliged to say that the author lacks the qualifications of a successful critic and interpreter of the Gospels. His very knowledge of Hellenistic Greek is untrustworthy. The New Testament is nearly a sealed book to him, so little does he see of its genius. In his hands, the story of the Gospels is one of repetitions to which common sense refuses its assent, and becomes far more improbable than it appears even under the manipulation of harmonists. While we protest against the violent efforts of the latter, much more should the present attempt be repudiated. Let not the sacred narrative be distorted. It is infinitely better as a Divine fragment than an ill-constructed unity plastered with human devices.

A Key to the Narrative of the Four Gospels. By J. P. Norris, M.A. (Rivingtons.)

THE purpose of this book, as stated by the author himself, is to help younger students to realize to themselves the narrative of the Four Gospels; to show that they are not contradictory, but supplemental to each other. In other words, it is to construct a consecutive and consistent narrative of the life and ministry of Christ out of the Gospels. This is done in the second part; the first being devoted to the external testimonies in favour of the Gospels' authenticity and to the internal character of the documents themselves; while the third, and last, consists of notes on the narrative. The book bears marks of thought and study. The author writes concisely and well, setting forth the results of a careful analysis with neatness and precision. He is a literalist; everything is accepted as it is written; and, being eminently conservative, he repels departure from old opinions on any important point. But owing to the impossibility of making a harmony, or of constructing a continuous narrative from the Four Gospels, he has failed like others. The first part shows that he is unacquainted with the most recent literature on the Gospels, while the notes in the third part touch some difficult questions without resolving any satisfactorily. Mr. Norris hardly understands the Paschal controversy, and what he says about it is useless. In his discussion of Christ's temptation he uses the strong language, "If the devil have not an objective personal existence, Christ's temptation is an impossibility, and the narrative of it an impious fabrication." He gives an answer, which he calls entirely satisfactory, to Hume on Miracles, in one sentence. On the whole, the proposed Key to the Gospels is one that does not unlock them. Mr. Norris does not see their real difficulties.

Belief—what is it? or, the Nature of Faith as determined by the Facts of Human Nature and Sacred History. (Blackwood & Sons.)

WE do not believe that the subject of Belief has received any new or profitable light in this volume. The writer's style is dry and unpleasant; his discussions are half-metaphysical, half-religious. Though the point of view he sets out from is the natural-history one, his long chapters become tedious to the reader, who feels himself bewildered by a multiplicity of words conveying few clear ideas.

The whole topic of faith is darkened by a long survey of periods and phases of religious development; while it is plain that the author has a religious creed underlying, prompting and shaping his descriptions. His knowledge of the Bible, especially of the Old Testament, is somewhat superficial. He has not studied aright the development of the Messianic idea in the Jewish Scriptures, and therefore his mistakes about the prophets, the Psalms, &c., are numerous. According to him, the 'Targum' of Onkelos, which he calls a commentary, was written in the first century. Speaking of the Father and the Son being one, he affirms that "the Father is in fact suffering,—in fact, Himself meeting the penalty of His guilty children's sins; an idea which suggests no moral difficulties." Again, "We find the Judaizing teachers, by the time of the later epistles, strangely changed in their teaching from advocating bodily austerity, and become the leaders in a libertine interpretation of 'the liberty of Christ.'" This is wholly incorrect, as a description of the Judaizing teachers generally. Of the Biblical critics of Germany it is stated—"The wish that the grounds of the Christian faith were bad was father to the thought that they might be found to be so; and the desire to find them so is very evident throughout the ingenious investigation applied to them."

Tales upon Texts; or Stories Illustrative of Scripture. By the Rev. H. C. Adams, M.A. (Routledge & Sons.)

ABOUT half of the tales here told are fictitious—the other half are founded on historical events. They are well written, and suitable for the young. The author's aim is commendable; the moral of the narratives good. When the reader takes up he will scarcely lay down the book till he has gone through its exciting, pathetic, didactic stories, which will make a more lasting impression on the susceptible mind than scores of written sermons. Mr. Adams understands the art of conveying wholesome truths to the heart. Some suitable illustrations increase the attractiveness of the volume, which has our hearty commendation.

Religious Opinions of the late Rev. Chauncy Hare Townshend. Published, as directed in his Will, by his Literary Executor. (Chapman & Hall.)

MR. Townshend's literary executor, Charles Dickens, has prefixed a brief explanatory introduction to the volume expressing the difficulty he had in putting the papers into some kind of order, and the fidelity with which he tried to carry out Mr. Townshend's will. The volume is a valuable depositary of good thoughts well expressed. The author had arrived at his own conclusions independently, and if they be not always correct they are always worthy of consideration. The spirit of the man was truly liberal, his thoughts tending to do honour to God and man. We commend them to the careful study of our readers. Esteem for the memory of the writer will mingle with appreciation.

Ritualism; Part II. of an Enquiry further carried into others of its very Phases, even in Britain, not peculiar to Britain. By G. Berry. (Longmans & Co.)

IT is hard to see what is the writer's object in this book, which is a heterogeneous mixture of ill-written paragraphs giving no clear sense; and very few will think it worth their while to read it. Greek and Hebrew words adorn the pages without contributing to their lucidity, while the specimens of new translations and verbal criticisms show little skill in criticism.

A Course of Lectures delivered to Candidates for Holy Orders, comprising a Summary of the Whole System of Theology, Natural and Revealed. By John Randolph, D.D. Vols. I. and II. (Rivingtons.)

Bishop Randolph was Professor of Divinity at Oxford about 1784 A.D., in which capacity he delivered written lectures to students. His son, the editor, now publishes these for the first time, in compliance with the earnest wish of a clerical friend. The lectures embrace a wide field,—natural and revealed religion. The first volume ends with the eleventh lecture,

which contains a history of Christ and his Apostles. The discussions are plain and superficial; not well suited to the wants of theological students of this age, though they may have been adapted to the tastes and acquirements of candidates for holy orders eighty years ago; yet we find it difficult to realize the state of intellect and education which they could have satisfied even then; it is certain that they are out of date in 1870. They are very inferior to the lectures of Dr. Hey at Cambridge, delivered nearly at the same time, and to the masterly Lectures of Dr. Hill at St. Andrews, containing a lucid exposition of different systems, with a defence of Calvinism. The historical are better than the critical lectures. Those on Popery, the Church of England and Dissenters, possess some value as outlines of certain events in times of religious activity. They are written in a spirit of fairness and moderation. As to the accounts of the Canon and of Criticism, they are meagre and unsatisfactory. The later lectures of Marsh, and the immense progress which sacred literature has made within the present century, have superseded all that is here presented. Bishop Randolph, however, was not without a good degree of perception, as is shown by his remarks on the Presbyterians and Independents in the seventeenth century, and especially on the Westminster Confession of Faith.

The Life of Fra Paolo Sarpi. By Arabella Georgina Campbell. (Molini & Green.)

THE industry shown by Miss Campbell in collecting materials for this book is beyond all praise. She tells us of the many Italian libraries which she has ransacked, and of the time spent in the Venetian archives, where she was "graciously permitted to peruse the whole collection of Fra Paolo's MSS., of which there are twenty-nine volumes folio." We fear, however, that most readers will not properly appreciate the result of all this labour. The life is not told in such a style as to be generally interesting; there are not many incidents in it of any moment, and the documents which are brought to the light, though often curious, are not sufficient in themselves to justify a volume. We regret that we must speak thus of one so painstaking as Miss Campbell, but it seems evident that she has thought more of her materials than her work.

The Resurrection: Twelve Expository Essays. By Samuel Cox. (Strahan & Co.)

A volume of popular Theology, intended to explain the Fifteenth Chapter of the First Epistle to the Corinthians. It is not marked by originality of thought, and the reading appears to be second-hand. Mr. Cox seems to be one of the many imitators of Mr. Conybeare and Dr. Howson.

The Peace of God. Sermons by W. B. Jones, M.A., Archdeacon of York. (Strahan & Co.)

THESE are sermons on the Reconciliation of God and Man. Considering how much controversy there has been about Justification and other topics treated in this volume, Archdeacon Jones has kept tolerably clear of polemics. Most of the sermons were preached before the University of Oxford.

OUR LIBRARY TABLE.

The Statesman's Year-Book for 1870. By Frederick Martin. (Macmillan & Co.)

THIS very useful work is much improved in the present year by the correction of errors, but some blunders still remain. For instance, the area of South Australia is terribly under-estimated. The gross errors in the area of Brazil and the population of China have, we are glad to see, been corrected. "Canada" has very properly given place to the "Dominion of Canada," but why is the equally bad "Australasia" retained? A list of Indian books of reference should be given; railway statistics should be supplied; and the West Indies, Venezuela and Cochin China deserve separate notice.

The Tinker of Swaffham, and other Poems. By J. Walker. (Hamilton, Adams & Co.) Mr. Walker's book opens with a comic legend and closes with a series of verses on subjects taken

from the Bible. We have been unable to detect anything witty in the one or impressive in the other. Scattered through the volume are translations from English verse into Latin verse, and from Latin verse into English. The former are mostly from authors with whom we were unacquainted. A Mr. Samuel Walker has, it appears, written a poem on the 'Death of General Abercrombie,' of which Mr. J. Walker gives a Latin version. Here are specimens of both—

Soon as Aurora ope'd the gates of day,
The glittering hosts moved on in proud array;
Muttering defiance, slowly each proceeds.

Cum primum pandit portas Aurora diem,
Hostis ad arma vocavit, dispositoque phalangem,
Agmen vindictam müssans procedit utrumque.

We leave it to the reader to decide which is the worse of these.

The Church Seasons Historically and Poetically Illustrated. By Alexander H. Grant, M.A. (Hogg.)

IN a series of carefully-compiled chapters, Mr. Grant has given us the historical and poetical associations of each of the great days in the Church Calendar. George Herbert, Wither, Keble, Isaac Williams, and many other poets, both religious and secular, are made use of to furnish pieces appropriate for the various days. Once or twice, indeed, Mr. Grant goes out of his way to quote, as where Campbell's 'Last Man' is selected as having some undisclosed bearing on St. Andrew's Day, and where George Herbert's poem, 'The Quip,' is connected arbitrarily with St. Matthew's Day. But, on the whole, the book is useful and compendious.

Homer.—The Iliad. By the Rev. W. L. Collins, M.A. (Blackwood & Sons.)

THIS is the first of a series of volumes intended to give the English reader "a fair acquaintance with the contents of" the great writers of Greece and Rome and with "the leading features of their style." We approve of Mr. Collins's aim, but we fear it is one which it will be most difficult to carry out satisfactorily. An attempt of the same kind was made years ago in the 'Family Classical Library,' and some attempts have been made since. It is a pity that Mr. Collins has begun with Homer, perhaps the most difficult among the authors he has selected, to treat successfully, but his little book shows culture, and will excite a desire for culture in his readers. There is, perhaps, a something of "Guy Livingstone's" manner in the way in which Mr. Collins speaks of Homer's gods and heroes. This we hope to see avoided in future. We shall look with interest for the future parts of the work.

Macbeth. Clarendon Press Series. (Macmillan & Co.)

A very handy and useful edition of 'Macbeth,' edited by Mr. W. G. Clark and Mr. Aldis Wright, has been added to the "Clarendon Press Series." The notes are all that can be required or desired, but we much doubt if certain novel views propounded in the introductory remarks will be favourably received. The notion that any part of the tragedy was written by Middleton appears to us to be altogether visionary. There is nothing in Middleton's play of 'The Witch' to sustain the belief that its author could have written a single line of 'Macbeth.'

Our Lord's Prayer in One Hundred Different Languages. Compiled by S. Apostolides. (Watts.)

THIS compilation is for the benefit of the few victims of the late insurrection in Crete who still remain in Greece. As it is for a benevolent purpose the buyer will not be critical, otherwise he will find many misprints, and a dialect in a Greek type will puzzle him. It is entitled Baconian, and appears as such in the index, but we presume it is Tzakonian. What will be of most interest to some persons is the list of subscribers to the book, which is a list of the Greek merchants in England. Among these is a personage new to us—His Imperial Highness Prince Rhodocanakis, of Manchester.

To Esther, and other Sketches. By Miss Thackeray. (Smith, Elder & Co.)

A collection of tales and sketches, chiefly reprints. They are careful and picturesque, but we are sorry to find Miss Thackeray writing "the best of the two." Miss Thackeray's English is usually so correct that we remark a slip like this.

The German Working Man. By James Samuelson. (Longmans & Co.)

Mr. Samuelson has lately visited some working men's unions in Germany and Switzerland, and we have here a brief but interesting account of the results. Elberfeld, Cologne, Munich, Zurich and Mayence are the places to which our attention is directed, and in all of them we find something worthy of our study or imitation. It is true that everything is not perfect, as appears from Mr. Samuelson's denunciation of the newspaper published under the auspices of the Roman Catholic Journeymen's Institute, at Cologne. But there is much in the life of the German working man which contrasts very forcibly with the state of things in England; and we trust that Mr. Samuelson's book will not pass unheeded.

What are the Stars? By Mrs. E. S. Lyle. (Low & Co.)

The Champion Pig of England. (Hotten.)

The Golden Americas. By John Tillotson. (Ward & Lock.)

Mrs. Lyle has produced a short sketch of astronomy that may prove attractive to children, as it is accompanied by many engravings. The book seems well arranged and the facts well chosen, but the author uses too many long words if she is writing for "the young." The idea of writing an animal's autobiography is an old one. We cannot think the present attempt a happy one. A pig may be a good subject to choose, but the fun is rather forced, and not funny either. 'Golden Americas' is, we fancy, a reprint. It contains stories of travel and discovery, and will, no doubt, please boys to whom the stories of Cortez and Pizarro are always a delight. The chapter on California is probably the one with most novelty in it. It is a pity that the book is printed in such small type; the illustrations might be better, and the frontispiece is not happily chosen.

The Voice. By G. J. Lee. (Simpkin, Marshall & Co.)

WE are somewhat doubtful of the scientific value of this treatise. We have no doubts whatever about Mr. Lee's style. His 'Address to the Voice,' if we may so call it, reads like the beginning of one of Capt. Mayne Reid's novels. The introduction is curious throughout. "Homer himself," says Mr. Lee, "is said to have sung his poems through Greece, and the very learned disquisition of Mr. Bentley on this subject puts the matter, we should say, almost beyond dispute." Mr. Lee obviously thinks he is entitled to patronize Bentley: he would do better to attend to the spelling of his French.

Church Membership and Church Principles. By the Rev. R. T. Smith, M.A. (Dublin, Hodges & Co.)

Mr. Smith's object is not purely theological. He wishes to lead the members of the Disestablished Church of Ireland to consider what the Church in its essence is. Mr. Smith displays reading, and his tone in regard to the Roman Catholics is moderate. It is a pity he has such a prejudice against Erastus.

An Almanack for 1870. By J. Whitaker. (J. Whitaker.)

An admirable almanac, containing much information and, we are glad to say, provided with a good index.

WE have on our table a number of games more or less literary in their character. Perhaps the one among them which is from our point of view most deserving of notice is an heraldic game, published by Messrs. Bingham, of Bristol, in which the cards are made to attend a levee in a strictness of precedence which would delight a

Herald's heart. Also, *The Military Forces of the Crown; their Administration and Government*, by C. M. Clode (Murray).—*Teachings of Experience*, by J. Barker (Beveridge).—*The Book of Psalms*, by C. Carter (Yates & Alexander).—*The East-Anglian Handbook, Yearbook, and Scrapbook for 1870* (Norwich, Soman).—*Whispers from Fairy Land*, by G. P. D. (Mitchell & Hughes).—*Beeton's Boy's Annual for 1870* (Ward, Lock & Tyler).—*Narrative of the Voyage of H.M. Floating Dock Bermuda from England to Bermuda*, by One of those on Board (Day).—*Session 1869—Parliamentary Buff-Book: Analysis of the House of Commons during 1869*, 2 vols., by T. N. Roberts (Effingham Wilson). Among new editions we have *The Causes and Treatment of Imperfect Digestion*, by A. Leared, M.D. (Churchill).—*Cups and their Customs* (Van Voorst).—*Through Night to Light*, by F. Spielhagen (New York, Leyboldt & Holt).—*Problematic Characters*, by F. Spielhagen (New York, Leyboldt & Holt).—*Messiah the Prince, or the Inspiration of the Prophecies of Daniel*, by J. W. Bosanquet (Longmans). Also the following pamphlets: *Force and Matter in relation to Organization*, by A. Gamgee, M.D. (Hardwicke).—*A few Words on the Present State of the Education Question*, by H. Dunn (Simpkin).—*A Brief Review of some of the Principal Arguments for and against the Chancellor of the Exchequer's Proposal to Reduce the Quantity of Fine Gold in the Sovereign*, by J. Maclaren (Bumpus).—*Education or Instruction?* by the Rev. J. G. Smith, M.A. (Parker).—*A Midsummer Day's Dream, a Rhapsody* (Macintosh).—*Historical Notes on Manna*, by D. Hanbury.—*The Popularity of Error, and the Unpopularity of Truth*, by J. Hampden (Nisbet).—*On Responsibility in War*, by Col. H. A. Ouvry, C.B. (Williams & Norgate).

LIST OF NEW BOOKS.

Theology.
Alford's New Testament, Authorized Version, new edit. 3/6 cl.
Dunckley's A Saviour for Children, &c. cr. 8vo. 4/6 cl.
Graham on Spiritualizing Scripture, 12mo. 1/6 cl.
Kelly's Lectures on Acts, Epistles, and Revelations, 12mo. 7/6
McCauley's Hope of Israel, 12mo. 3/6 cl.
Mother's (The) Family Prayer-Book, by A. of 'Light Beyond,' 3/6
Plain Church Teaching, Vol. 2, sq. 16mo. 3/ cl.
Smith's (R. T.) Church Membership on Church Principles, 5/
Vellin's John Wesley's Place in Church History, 12mo. 5/6 cl.
Voysey's Sling and the Stone, Vol. 4, 1869, cr. 8vo. 7/6 cl.
Williams's Our Lord's Ministry, 2nd Year, 12mo. 5/ cl.
Philosophy.
Day's Summary and Analysis of Dialogues of Plato, 12mo. 5/
Law.
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THE MORNING HERALD.

THE Morning Herald, which ceased publication with the last day of 1869, was once the pride of journalistic literature. It was started in November, 1780, by that clever, scampish parson and author, the Rev. Henry Bate, who had seceded from the Post. Bate supported the Prince of Wales, and the Prince made him a baronet, Sir Henry Bate Dudley, as he was then called. Among the men of note who were connected with the Herald were William Radcliffe, husband of Mrs. Radcliffe, the novelist; Alexander Chalmers, the biographer; Capt. Macdonald, Alaric Watts, Dr. Giffard, and Douglas Jerrold. The Herald suffered in common with its contemporaries from the press laws, which made it dangerous even to expose a rascal. In 1785 appeared a rival in the Daily Universal Register, which, in 1788, assumed the name of the Times. For a long time this last paper was the lowest in circulation. At the beginning of this century it sold about 1,000 copies daily, while the Herald sold four times that number, the Post and Chronicle still more. The races between Times and Herald for priority in bringing the Indian Mail news once caused great public excitement, and wasted what would now be considered handsome fortunes to little purpose.

WILLIAM HENRY COXE.

ON Saturday morning, December 18, 1869, died, at the early age of twenty-nine, and after three years of almost constant suffering, a man, the promise of whose youthful studies had been well fulfilled in his maturer years.

Educated at the Charter House under Dr. Elder, he entered at Balliol College as a Commoner in 1858, and secured in 1861 the University Sanskrit Scholarship. Shortly afterwards, desiring to follow up Oriental studies, he obtained an appointment in the British Museum, as an assistant in the Department of Oriental Antiquities under Dr. Samuel Birch. In this department he showed a singular facility in the acquirement of a difficult language, grappling as he did at once with the Cuneiform Inscriptions, under the guidance of Sir Henry Rawlinson and Mr. Edwin Norris. It is well known that, with but very few exceptions, the most valuable of the Assyrian clay-tablets (in that these contain linguistic syllabaries, astronomical observations, title-deeds, grants of land, &c.) have come down to us, often broken into many pieces, and often, too, after the most zealous search, with not one-half of their original size recoverable. In putting together hundreds of these small fragments, Mr. Coxe showed great skill and patience, performing thereby a work which will only be appreciated as it deserves to be when the study of Cuneiform is much more advanced than it is at present.

In the spring of 1865 Mr. Coxe was chosen Professor of Sanskrit in King's College, London, where he lectured for a short time; he had, however, to give up this post, as it was not deemed by the Trustees of the British Museum compatible with his official duties. In February, 1866, he sailed for India, having accepted what was thought a just recognition of his talent as a linguist—the office of Assistant in the Educational Department at Calcutta—doing so, however, on a distinct understanding that the Professorship of Sanskrit in the College (then vacant) should be given to him. When he reached India, he found this Professorship filled by a native, and he was, therefore, sent up-country to superintend the Class of History and Philosophy at Kistnagar, a duty not particularly to his taste. The Indian climate, however, acting on a body previously much out of health, told fearfully against him, so that he was compelled to return to England before the termination of the year in the early part of which he had gone out. From this time till his recent lamented death, Mr. Coxe, during years of almost constant suffering, continued to pursue his same Cuneiform studies in the Oriental Department of the British Museum whenever the increas-

ing severity of his disease allowed him to do any work at all.

FARADAY'S EARLY LIFE.

IN Dr. Bence Jones's recently-published Life of Faraday, reviewed in the Athenæum of Dec. 18, it is stated at page 8 that "the family received public relief, and to Michael, who was nine years old, one loaf was given weekly, and it had to last him for that time." This is a mistake: it never occurred: the Faradays never received any public relief; but at this time they were, no doubt, poor, and bread was very dear—I believe 1s. 9d. the quarter loaf. Old King George the Third set the example to his subjects by restricting himself to one small piece of bread at dinner, and allowed no pastry or puddings to be made in the Royal kitchens; and it was recommended by the Government that every one at such a period of scarcity should make use of potatoes, rice and other food, and thus diminish the consumption of wheat flour. I have more than once heard my brother-in-law tell the story of their domestic economy at this time. Faraday said that at the beginning of the week his mother gave him a loaf for himself, that he might have the management of it entirely. He immediately marked it out carefully into fourteen portions, one of which he ate each morning and evening: thus learning his first lesson in frugal economy.

GEORGE BARNARD.

THE CHRISTIAN KNOWLEDGE SOCIETY.

AS an addition to our article on Popular Literature we give the following facts in regard to the Society for Promoting Christian Knowledge, which has now existed more than 170 years. The Saturday Magazine, brought out by it in 1833, had at one time a circulation of 80,000 copies. The Home Friend was another enterprise of the Society. The People's Magazine is the present representative of these journals. In books, the Society has a thousand publications on its Catalogue, of which 3,000,000 copies have been sold in the past year. This is exclusive of Bibles, Prayer Books and Religious Tracts, properly so called.

TOPOGRAPHY OF JERUSALEM.

WE have received a letter from Mr. A. B. McGrigor regarding Dr. Forbes's note on the 'Topography of Jerusalem,' published in our last number. Mr. McGrigor says, "I regret that Dr. Forbes, in common, I think, with all who dispute the identification of Zion with the south-western hill (with the single exception of Mr. Sandie, 'Horeb and Jerusalem,' 1864) should omit to avail himself of the evidence of writers from the fourth to the twelfth century. I believe it can be shown not only that Zion during the early years of the Jewish kingdom lay to the north of Moriah, and that gradually the term came to denote the whole eastern range, but also that after the destruction of the Temple, the word was still used for some thousand years as the distinguishing appellation of that eastern range, and more especially of its southern extremity, or the district now generally on our maps marked Ophel. The proof of this I hope to have a future opportunity of giving elsewhere in detail; here let me only note that Jerome, (A.D. 400) when commenting on Isaiah chap. 22 v. 2, writes of the time "when Sobna the Priest betrayed great part of the city (of Jerusalem), and only Sion, that is, the citadel and Temple, and the nobles remained"; that Antoninus Martyr (A.D. 570) states that in his time Gethsemane was situated "between Mount Sion and Mount Olivet" (§ xvii); that Arculph (A.D. 614) twice states the same thing of the valley of Jehoshaphat (Lib. 1. chap. 16-19); and Sewall (A.D. 1102) the same of the brook Kedron, adding that the valley between the two hills is called the valley of Jehoshaphat (Recueil de Voyages, iv. 845). Without such a location of Zion the whole account of the Burgundy Pilgrim, and still more that of Antoninus Martyr, became, as it seems to me, unintelligible."

Our correspondent concludes by citing the fol-

lowing passages from the Books of the Maccabees: 1 Mac. vii. 33; 2 Mac. xiv. 31; 1 Mac. xiv. 27 and 48, which, he says, have not been referred to either by Lieut. Warren or Dr. Forbes, and which appear to him to show conclusively that Zion included the Temple hill at the time when they were written.

M. DELANGLE.

M. Delangle, late Vice-President of the Senate, Grand Cross of the Legion of Honour, and member of the Academy of Moral and Political Sciences, was born in 1797, and studied for the French Bar under M. Dupin, jun., of which he was elected *avocat* in 1837. He was appointed Advocate General to the Cour de Cassation in 1840 and Procureur-General of the Cour Royale of Paris in 1847. He was elected a deputy of the French Chamber in 1847, and after the Revolution of 1848 attached himself to the fortunes of Louis Napoleon. After the *coup d'état* of December 2, 1851, he was appointed President of the Department of Public Instruction and Worship and the Conseil d'Etat, and was one of the Commissioners appointed to report on the advisability of a removal of the Musée. He succeeded subsequently M. Dupin as Procureur-General in the Cour de Cassation in 1852, and became in the same year chief President of the Cour Impériale of Paris, and also a member of the Senate. He was Minister of the Interior in 1858, and Minister of Justice in 1859, and became first Vice-President of the Senate in 1863. M. Delangle was a contributor of articles on jurisprudence to Parisian journals, and the author of a treatise on Commercial Societies. His funeral, which took place on the 29th of last month, was attended by the Judges and many eminent members of the Bar.

THE MANUFACTURE OF AUTOGRAPHS.

A few days since, an old woman who called herself the Mère Michel—the Mother Hubbard of France, with a cat instead of a dog—entered the shop of a Paris publisher, known as a great amateur of autographs, and offered him, at a comparatively low price, a collection of letters by Béranger, Rossini, Meyerbeer, Rachel, Buchez, Talleyrand, and other notabilities great and small, which she stated she was commissioned to sell for a collector who had fallen into bad circumstances. The publisher, already the possessor of a great number of autographs, some of them very rare—as rare as those offered by La Mère Michel—was delighted with such an opportunity of enriching his collection, and bought the tempting documents a rare bargain. Charmed with his acquisition, he rushed off with the precious papers to an *archiviste-paléologue expert en autographes*, M. Charavay, who, after careful examination, declared the autographs to be forgeries, but the work of some one possessing the imitative faculty in a very high degree. Away went the victim and the expert to Mère Michel's address, but no such person was known at the house in question, although she had been inquired for by many persons. A few days afterwards Mère Michel called upon M. Charavay himself—walked, in fact, right into the lion's mouth; for the expert guessed that his visitor and Mère Michel were one and the same person; and Mère Michel was introduced first to a Sergent de Ville, and afterwards to a Commissary of Police. Mère Michel turned out to be Mère H—, living in a very out-of-the-way little place on the edge of Paris, Sevallois-Perret; but in her apartments, furnished with great taste and almost sumptuously, were found a library containing a good many rare books, a number of autographs, genuine and forged,—a complete collection of specimens of old handwritings, fac-similes of the signatures of nearly every remarkable person that had lived during the last hundred years or so, a mass of parchment and leaves of paper taken out of old books; in fact, all the plant and stock-in-trade of a wholesale manufacturer of autographs of the eighteenth and nineteenth centuries. In the

presence of such damning proofs Mère H— burst into a flood of tears, and on a little pressure avowed that her son was the author of all the autographs, and that he had pursued the trade for a long time because the modest salary which he received from the assurance company in which he was a clerk "did not enable him to live and bear his numerous charges,"—whatever they may be.

Young H— was arrested at his desk in the office of the company, actually at work on a copy of a letter of Silvio Pellico, of which four other examples were found in his house. He is described as twenty-eight years of age, extremely intelligent, "*très érudite*," and endowed with calligraphic skill enough to entitle him to rank among famous penmen.

Autographs have of late years been sold publicly at very low prices in Paris, a fact accounted for by the knowledge or suspicion of the activity of professors of the art of historic calligraphy. This fabrication of materials for biographical history is very abominable; but who can be surprised at its existence when members of the *Institut* and *libraires-bibliographes* are so easily duped! By the way, what has become of M. Chasles's friend? We have never heard of him since he was arrested. Will he meet Monsieur and Madame H— and beguile the weary hours with dissertations on the History and Progress of Calligraphy?

THE ST. PETERSBURG PUBLIC LIBRARY.

The Imperial Public Library of St. Petersburg has recently published its Report for the year 1868, a volume containing upwards of 250 pages. It is chiefly devoted to a detailed description of various collections of MSS., which were acquired during that year. The most important of these is a collection of Old Slavonic MSS., which was formed by A. F. Hilferding in the year 1857, during the course of his travels in Bosnia, Herzegovina and Old Serbia, and which he has presented to the Library. Among the others are a collection of MSS. in various Oriental languages, purchased from the heirs of Count N. J. Simonich; and another of Kurd MSS., which was sold to the Library by A. D. Jaba, formerly Russian Consul at Erzeroum. The Report gives a full description of 101 MSS. belonging to the first collection, of 27 belonging to the second, and of 25 belonging to the third. Altogether the Library acquired 456 additional MSS. during the year 1868. The most remarkable among them is the well-known 'Sinaitic Codex,' after which the Library had been hankering for ten years.

The Printed Book Department was increased during 1868 by 13,684 volumes. Among the rarer of its purchases may be reckoned an interesting collection, which its owner, S. P. Poltoratsky, is said to have offered to the British Museum, consisting of a number of early Russian newspapers, issued in the reign of Peter the Great, between the years 1704 and 1724. This collection serves among other uses to complete the unique copy of the *Sankt-Peterburgskaya Vedomosti* (St. Petersburg Gazette), from the time of its commencement up to the present day, which is preserved in the Library.

The Reading Room was used by 73,202 readers during 1868, the number in 1867 having been 61,861; and 240,811 books were consulted by them. One room in the library is set apart for newspapers, and during 1868 it contained 340 foreign journals, besides a copy of every newspaper published in Russia.

PRINTING IN CHINA.

EVERY newly ascertained fact respecting printing has an importance for the world; and although the progress of the art in China is entirely unconnected, we believe, with its progress in Europe, it is interesting to know what the Orientals had already done in the way of the multiplication of works of art at a time when monks in the West were toiling at the reproduction of manuscripts. Klaproth, in his treatise on the Compass—

Mémoire sur la Boussole—says that the first use of wooden blocks for printing dates from the middle of the tenth century of the Christian era. He says, "Under the reign of Ming-tsong, of the dynasty of the later Thang, in the second of the years Tchang-hing (932 A.D.), the ministers Fong-tao and Li-yu proposed to the Academy Koue-tseu-kien to revise the nine King, or canonical books, and to cause them to be engraved on blocks in order that they might be printed and sold. The Emperor adopted the proposition: but it was not until the time of the Emperor Thai-tsou, of the dynasty of the latter Tchou, in the second of the years Kouang-chun (952 A.D.) that the engraving of the King was accomplished. They were then published and distributed throughout all the cantons of the empire." The same author adds: "Printing, originating in China, might have been known in Europe 150 years before it was discovered there if Europeans could have read and studied the Persian historians; for the method employed by the Chinese is pretty clearly explained in the Djemma'a el-tewarikh of Râchid-eddin, who completed his immense work about the year 1310 A.D."

The subject has again come before the world through the labours of M. Stanislas Julien and M. Paul Champion, a chemist, who has spent some time in China in order to compare the industries of that country with the accounts found in native works, and to give the European world a practical and scientific account of the methods there employed. Their work is entitled '*Industries Anciennes et Modernes de l'Empire Chinois*, par M. Stanislas Julien, accompagnées de Notices par M. Paul Champion,' &c. (Paris, Lacroix).

MM. Julien and Champion go beyond M. Klaproth, and say that Europeans might have known printing 860 years before they did had they been in relation with China a few years before the commencement of the seventh century. With the process then known, imperfect as it was, it would have been possible to reproduce, at small cost, the master-works of Greek and Roman antiquity, and to have preserved a great number from the loss that is now irreparable.

If this be true, engraving on wood for the reproduction of text and drawings in China is infinitely more ancient than has been hitherto believed. The proofs are numerous. In the Chinese Encyclopædia, 'Ke-tchi-king-yuen,' book xxxix. fol. 2, is the following passage:—"In the eighth day of the twelfth month of the thirteenth year of the reign of Wen-ti, founder of the dynasty of the Soui (593 A.D.), it was decreed that all drawings and texts in use should be collected and engraved on wood in order to be published." "This," adds the Chinese author, "was the commencement of printing by means of wooden blocks; and it will be seen that it occurred long before the epoch of Fong-ing-wang or Fong-tao, by whom it is said to have been invented about the year 932 A.D."

According to a Chinese encyclopædia, entitled 'Po-tong-pien-lân,' book xxi. fol. 10, which cites an earlier work, called 'Pi-tsong,' printing with wooden blocks commenced in the reign of the Soui as early as 581 A.D., advanced sensibly under the Thang (618 to 904 A.D.), increased rapidly under the five petty dynasties (907 to 960), and reached its full development, under the dynasty of the Song, between 960 and 1278. Now, supposing that the Chinese authors quoted did not all draw upon their imagination for the facts in question, this is startling evidence. Another Chinese writer, who lived in the middle of the eleventh century of our era, says positively that the invention of printing by means of wooden blocks dates back full 400 years before the time of Fong-ing-wang, to whom many Chinese writers, and Europeans after them, have attributed it. It appears, indeed, that it was already known and in use before the year 593; for in that year the Emperor ordered certain things to be printed without anything being said about the art being new.

Between the invention of wooden blocks for printing and that of movable types came printing from stone,—an invention believed to be unknown hitherto to the missionaries and *savants* of Europe.

As early as the middle of the second century of the Christian era, it was the custom in China to engrave ancient texts on stone tablets in order to guard against the errors that crept in through the carelessness or ignorance of scribes. In the biography of Tsai-yong, in the annals of the latter Han, is the following passage:—"In the fourth year of the period Ai-ping (175 A.D.), Tsai-yong presented a memorial to the emperor, praying him to cause the text of the six canonical books to be revised, corrected and settled; it was subsequently written by the memorialist himself, in red characters on stone tablets, and able artists were employed to cut away all the blank portion of the stone, leaving the characters in relief. These tables were placed without the doors of the grand college, and the *literati* of all ages went daily to consult these tablets in order to correct their copies of the precious books." Of course, there was originally nothing in these tablets more connected with printing than in the Egyptian obelisks or the Damiatta stone. Their object was simply the preservation of the sacred writings.

Towards the end of the Thang dynasty, about the year 904 A.D., the idea of using stones for reproduction arose, and texts were cut for this purpose, with the characters reversed. In this case the proceeding was the opposite of the former, the characters were incised, and, consequently, the printing was white on a black ground. The practice of printing from wooden blocks had, it seems, either never been largely practised or had fallen into disuse, for Eou-yang-sieon, in his archeological treatise, entitled 'Tsi-kou-lo,' says that during the troubles which arose after the extinction of the Thang dynasty, Ouen-tao opened the imperial tombs and possessed himself of the manuscripts and paintings inclosed there. He appropriated the envelopes and rouleaux, which were of gold, studded with precious stones, but left the documents where he found them; and thus the autograph manuscripts of the most eminent men of the Wei and Tsin dynasties, which the Emperors had preserved with religious care, were lost or fell into unworthy hands. But this accident, like so many others, was productive of important results, for in the eleventh month of the thirteenth year of the Chun-hoa period (992 A.D.) the Emperor Thai-tsung decreed that all the manuscripts which could be recovered by purchase or otherwise should be engraved on stone and printed. The mode employed at that time was, after the stone was inked to lay the paper upon it and pass the hand over the back of the sheet; at present the Chinese use a brush for the same purpose, and thus produce far more perfect impressions.

No record seems to have been found of the manuscripts thus reproduced; but in the cyclopædia entitled 'Tchi-pou-tso-tch'ai' is embodied a work in two books, in which is a minute description of all the antique inscriptions and autographs of celebrated men reproduced in the manner described, that is to say, in white on a black ground, between the years 1143 and 1243 of the Christian era.

The practice of printing from wooden blocks seems to have been abandoned for a time, for we are told that from the period when Fong-ing-wang printed the five books of the King on stone that process was adopted for the publication of all legal and historical works.

We now arrive at another step in the development of printing. In the period King-Li, between 1041 and 1049 A.D., according to the book last quoted, a blacksmith, named Pi-ching, invented a method of printing with what were called ho-pan, or blocks composed of type. This word "ho-pan" is used at the present day in the imperial printing-office at Peking for the forms used in that establishment. The method adopted by Pi-ching is thus described:—"He made use of fine adhesive clay, which he formed into small regular cakes as thin as the pieces of money called Tshien, and on these he engraved the characters most frequently in use; and these types he burned in fire to harden them. A sheet of iron was placed upon a table, and covered with a coat of very fusible mastic composed

of resin, wax and lime; an iron form, with vertical divisions to form columns, according to the Chinese mode of writing from the top to the bottom of the page, was laid upon the prepared iron plate and kept in position by the mastic; the types were then arranged close to each other in the columns, and when the whole of these were filled the form was carried to the fire, in order to soften the cement, then returned to the table, when the types were forced into the mastic uniformly by means of a flat piece of wood, precisely like the planer in use for a similar purpose at the present day, and the face of the type was as equal as that of an engraved block of wood or stone. Two forms were used at the same time, so that as soon as a sufficient number of impressions had been taken from one page of type another was ready to complete the sheet, which then, as now, in Chinese printing contained only two pages of printed matter and both on the same side, the sheet being folded in half with the double edge outwards for binding.

Pi-ching multiplied his types sometimes to the extent of twenty; and the duplicates not in use were kept carefully wrapped up in paper. The types were classed according to the tonic arrangement; and each class had its own particular case. When a character occurred that had not been previously prepared, a type was engraved, and, being dried by means of a straw fire, could be used immediately. The reasons given for the inventor not having used wooden types are, that the tissue of wood is hard in one place and soft in another, and that when wetted it becomes uneven; and further, that, when once in contact with the cement, wooden types could not easily be removed, whereas with terra-cotta types, the moment the form was done with and the iron plate warmed, they could be swept off with the hand without a particle of the mastic or even a stain remaining upon their surfaces.

When Pi-ching died his companions, or partners, inherited his types, and preserved them with great care; but the invention fell out of use. And this is not surprising when we consider the nature of the Chinese language, for, in order to be able to print all kinds of works, it would have been necessary to have 106 cases, that being the number of sounds in the tonic arrangement. It was easier and more expeditious to paste the text down on the surface of a block and cut out the whites with a graver, as is practised at the present day. From the death of Pi-ching down to a comparatively recent date, the Chinese seemed to have adhered constantly to this system of block-printing, but using for superior work copper-plates instead of wood.

It was not until after 1662 that another change took place. In the reign of the Emperor Khang-hi certain missionaries, who enjoyed credit with that monarch, induced him to cause 250,000 movable types in copper to be engraved, which were used for printing a collection of ancient works, which formed 6,000 volumes, in 4to. This edition is admirably printed, and some of the works composing it are to be found in European libraries. Some years afterwards these types were all melted, and it took a century to replace them.

In the year 1773, the Emperor Khien-long decreed that 10,412 of the most important works in the Chinese language should be engraved on wood and printed at the cost of the State, but the Minister of Finance, Kin-kien, seeing the enormous number of blocks that would be required and the immense expense that would be incurred, succeeded in persuading the Emperor to adopt the system of movable types, and submitted models of those required, arranged on sixteen plates and accompanied by all the necessary instructions for the cutting of the dies, the striking of the matrices, the founding of the type and the composition. The ministerial proposition was adopted, and the works were ordered to be printed. A catalogue, descriptive and *raisonné*, published by imperial order and bearing the formidable title of 'Sse-kou-thsiouen-chou-tsung-mo-ti-yao,' gives a full account of the above-mentioned works, and fills 120 vols. 8vo. This catalogue, which is to be found in the Biblio-

thèque Impériale of Paris, also contains a narrative of the undertaking.

The result of the decree was the establishment in the Palace of Peking of an edifice known as the Wou-ing-tien, in which a considerable number of works were printed every year by means of movable types, which received from the Emperor himself, it is said, the elegant appellation of *tsiutchin*, or assembled pearls. The editions there printed are of remarkable beauty. Unfortunately the establishment has recently been burnt down.

The official report which precedes one of these editions records a fact which may serve as a hint to Europeans. Our steel punches and copper matrices are exceedingly costly and liable to rust and oxidation. The Chinese have escaped both these evils by cutting their punches, or rather dies, in a fine-grained hard wood, the cost of which is between a halfpenny and a penny per type, and produce their matrices in a kind of porcelain: these are afterwards baked and from them are cast the types in an alloy of lead and zinc, sometimes mixed with silver. The justification of matrices composed of such material would seem a very difficult matter, on account of the shrinking in the fire, but works printed with types thus produced exhibit perfect regularity. Even if such matrices be unfitted for small type, it is possible that they might be found all-efficient for large and special characters.

Such is the history of the revolutions which the art of multiplying documents has undergone in China during some twelve centuries. At the present day, printing by means of movable types is making its way gradually in that country, and probably before long the use of wooden blocks will be discontinued. Many important works have issued from private presses; amongst others, 'Wout-hsien-heou-pien,' a treatise on the military art, in twenty-four volumes; 'Li-tai-ti-li-yan-pien,' a tonic dictionary of the names of towns, in sixteen volumes, 4to.; 'Hai-koué-thou-tchi,' a descriptive geography of the globe, from Chinese and European sources, in twenty volumes, 4to. These editions are far from rivaling those of the imperial press, but they are well executed, and more correct than those obtained from wooden blocks, as the Chinese printers, in using movable types, have naturally adopted the European system of proofs and revises.

G. W. Y.

THE DESTRUCTION OF MONUMENTS IN TURKEY.

SOME discussion is going on as to the misdeeds of our favourite barbarians, the Turks, for whatever they do must be barbarism. It is, however, a strange thing that the scientific men class these Osmanli Turks among their highest Caucasians, and that we do not call their first cousins, the Majyars, barbarians. One of the bad acts of our barbarians is destroying the walls of Constantinople. One day was usually spent by every visitor in going in a caique round the walls, on the Sea of Marmora, to the Seven Towers, and thence, in a carriage, along the land walls; returning by the Edrineh Kapussu, the Adrianople Gate, or by the Sweet Waters of Europe. This was a lady's day, too. There was, and for a short time will be, an historical sight—the triple wall, a remarkable monument of mediæval warfare, in just the same state, and with the same rifts and rents, as when the last Byzantine Emperor fell before Mehemed the Conqueror.

This glorious spectacle is doomed, and will share the fate of the Genoese walls of Galata. These objects, of very great interest to the mere sight-seer, and of great nuisance to the resident, have, to the comfort and satisfaction of the latter, been pulled down; and the famous gate of Galata, on the ascent to Pera, which in the memory of those still living was, at sundown, shut against the Giaour, has luckily perished with the rest. The result is fine wide streets and new houses; and the traveller is deprived of one complaint against the barbarians, for he can drive about in a hackney-coach. The walls of Constantinople are coming down. This is an exceeding source of sorrow to some very few of our countrymen who have been

there, and to some very few who were likely to go thither. What now provokes their sorrow even more than the loss of the walls themselves is the loss of the contents of the walls, for many ages unseen to mortal eye, and which can only be revealed by pulling down the walls. As the Greeks and Byzantines, who went before the Turks, and were not barbarians, pulled down old buildings to raise and mend these walls, it is supposed there will be found old inscriptions, mutilations of statues, and broken bits of architectural carving.

The unhappy Turks, with utilitarian eyes, propose to use up all available stones, and to keep what is worth preserving in the Museum they have formed, in the Church of St. Irene, in the Seraglio. It contains a remarkable armoury, which, with those of Vienna and Dresden, affords valuable illustrations of mediæval weapons. To these the Turks have added some few objects of interest, found in recent excavations; and many are very grateful to them for having done so.

The Turks, amid their various merciless critics, are in no pleasant position. They thought they had just ground to congratulate themselves that they had advanced so far as to be able to do without internal or external walls, and that they should get equal credit with the Austrians for throwing down the walls of their capital, and replacing it with a Ring Strasse. Those walls of Vienna were historic, and were besieged by the Turks, but have fallen. We ourselves and the people of Paris can ill become complainants; our walls are gone, and the little bits of London Wall from time to time brought to light are destroyed, whether found to be Roman or mediæval. A bastion remains in Cripplegate Churchyard, which nobody can see and few know of, and there is no provision or law for the safeguard of this and two other bits of wall.

Our barbarians are further indicted for pulling down the walls of Assos. This, it must be allowed, is a dire offence, for these are very ancient remains. They began their outrages by pulling down a large white ruin, which some ingenious European had baptized as the Palace of Priam, though there is not the least reason for believing that Priam had anything to do with it. The stones were carried to Constantinople. This act of rascality remained undiscovered for years, until some other stray European wandered to that remote district, and could not find the Palace of Priam. The Turks are now removing the ancient walls of Assos, and this will be a serious loss to the two or three Europeans who may go thither by chance in a twelve-month; so that they will be forced to spend half a day or a day in visiting some other ruin instead.

It may be said that the Turks take these remonstrances about their barbarism with rather a bad grace, the more especially as they claim credit for their practical compliance with Western civilization. So far as pulling down and destroying ruins are concerned, the Turks have had less to do with this than any other people, while the Greeks have always been at it, and their tormentors are conspicuous criminals. The destruction which has lately taken place at Ephesus has been committed chiefly by the English. The aqueducts and other remains were pulled down for the railway, and the inscriptions obliterated or buried. One may still be seen built into a railway bridge. The great theatre and other monuments are now a mass of bats and fragments under the auspices of the British Museum. The tumuli of Tantalus have been ravaged by a very eminent archaeologist, M. Texier, and he destroyed the Temple of Minerva at Magnesia ad Mæandrum.

The destruction of buildings, or rather the using up of old building materials, has been going on in Asia for some three thousand years, and perhaps more. A stone once squared has always a utilitarian designation, and the catastrophes of earthquakes and fires lead the people to have little regard for monumental stones, and to turn every available material to account. Thus there are stones, which have figured in many various capacities. Worked up for a Persian Palace, they have been stuck into the inclosure of a Greek temple,—from this transplanted on emergency to the fortifications,—chosen to build

up a Christian church,—taken away to repair the walls against a Gothic, a Saracenic, or a Genoese invader,—figuring in a Genoese factory or fortress,—selected by the Seljuks or the Osmanlis for the pillar of an aqueduct. Tumbling down, they are put as a tomb over the grave of some traveller or pilgrim, used as a boundary-mark for land, or worked up in a peasant's chimney. The worst fate is to be burnt in a kiln for lime. This is the doom of marble, from which sandstone is exempt. Greek, Turk or Frank is no more to be withheld from doing what his predecessors have done, than is the inhabitant of Italy or Greece.

It is well that this constant service of civilization should be performed by the products of civilization; and it is a consolation, even among ruins, to learn the lesson that culture is never altogether lost. In an aqueduct still at work after some thousand years, we identify a stone carved under dynasties the history of which is no longer known; and as we look round on the cities that are ruined and the plains that are waste, we cherish the hope that the time is yet to come when life and labour shall again flourish.

With regard to the preservation of any inscriptions and remains, which have real interest or value, this duty lies rather with the European residents, and it may be said that very little interest is shown by them. In Constantinople and Smyrna, to say nothing of other places, notwithstanding frequent attempts by sojourning scholars, there are no archaeological institutions. A plan which was countenanced by Sir Henry Bulwer about seven years ago fell stillborn. The only care shown by residents is to get hold of objects which can be sold to our museums and collectors, and this as a matter of course produces no favourable impression on the Osmanlis as to our disinterested regard for the records of antiquity. Some Pashas go into this line of business, and have turned a penny in coins, gems and statues.

Those travellers who are interested in seeing ruins will do well to visit Turkey soon, for progress threatens most of these, and a journey in a safe and healthy country, easy of access, brings such sights among other rewards.

HYDE CLARKE.

Literary Gossip.

THE Rev. Prof. Maurice has a triple subject in hand, for which he is eminently fitted,—namely, 'Huss, Wycliffe and Latimer.' If he will fix, once for all, the spelling of the second name, he will oblige many persons who are at present perplexed.

SOUTHEY'S 'Life of Wesley' rather awoke interest than satisfied it. A few weeks ago we noticed that the Rev. J. B. Wakeley was engaged on a life, but it turns out to be a mere scraping together of anecdotes, with an introduction by the Rev. Dr. McClinton. However, Miss Julia Wedgwood is preparing a life of John Wesley, in one volume; and Mr. Denny Urrin has "just ready" a work on Wesley's place in Church History, which the author hopes he has settled by aid of facts and documents hitherto unknown or neglected.

THE volumes, pamphlets, and visitation charges, (all in connexion with Church reconstruction in Ireland), published by Hodges, Foster & Co. of Dublin, "would," says the *Evening Mail*, "constitute a small library." They are not all by clergymen. The most important of them is Lord Dunsany's 'Practical Considerations.'

THE Rev. Dr. Gibbings has given his theological library to the University of Dublin,—attaching it permanently to the chair of Ecclesiastical History, for the benefit of its occupant for the time being, and, we suppose, of students of that branch of learning. Among

the treasures are the original editions of Luther's works, the Commentary on St. Mark's Gospel, by Druthman, a monk of the ninth century, in which he speaks of Transubstantiation as a novelty (this work was printed in 1514), and the refutation, by Æneas Sylvius, of the spurious "Donation of Constantine,"—a refutation he retracted when he became Pope.

THE following refers to our review of Miss Manning's 'Spanish Barber.' While we credit the substratum of fact Miss Manning claims for her story, Gibralta is exactly the spot where sham conversions would flourish so long as funds remained for distribution; and as much "good work" remains to be done at home, we thought it well to caution enthusiastic subscribers against accepting "reported" conversions without examination. If Mr. Ford (and we have every edition before us) prints "La tienda de barbero," it is an error of the press; it should be "La tienda del barbero," if Miss Manning intends her readers to understand a barber's shop, and not the shop of Barber. "Barbería" would have been the word used by a Spaniard.

THE French Academy will, at its meeting on Thursday next, proceed to fix the day for filling up the vacancies caused by the deaths of MM. de Lamartine and Sainte-Beuve.

IT is rumoured in America that M. Victor Hugo is writing a new novel, to be called 'The Crime of the Second of December.' This report probably arises from his being engaged on the work on Revolution, which will eventually be needed to complete the Trilogy of which 'L'Homme qui Rit' forms the first part.

ON the proposition of M. Bourbeau, the Emperor Napoleon has transferred to the rectors of the Lyceums and Colleges a small amount of patronage. They are to appoint, as a general rule, the servants and clerks of their establishments, a few examiners and undermasters. *Les Mondes* calls this *Décentralisation Universitaire*!

THE interest excited by the Council has led to a translation into French of the 'Annuario Pontifico.' M. Aug. Carrion has modified the book so as to make it more intelligible to his countrymen. Introductions are prefixed, and some explanatory notes have been added.

IT is observed in France that the Himalayas are becoming a French Parnassus. M. Leconte de Lisle has taken the religion of India on which to build some lofty rhyme. M. Catulle Mendès has sought inspiration in the same direction, and Paul Verlaine has been engaged in a like manner. Later, M. Girard de Rialle, Professor of Sanskrit in the Collège de France, has published a "study" on 'Agni, Grandson of the Waters,' in which an attempt is made to clear the physical and metaphysical myths from the false historical interpretations with which they have been loaded.

A COLLECTION of the lyrical poems of Guillem de Cabestanh, a renowned troubadour of the end of the twelfth century, has just been edited by Dr. Franz Hüffer. The life of the troubadour has been preserved in a very romantic story, which varies greatly in the different MSS. Dr. Hüffer has examined all of them, proved which contains the life nearest to historical truth, and written an essay on the life and on the poems, showing which of

the latter are genuine and which spurious. He has also added metrical remarks on the text, and some translations of the poems into modern German.

TRAVELLERS, for or from, Italy, who care to annotate their "Handbook," may write against the Hotel di Roma, in Rome, that its landlord, or proprietor, is no less a person than Cardinal Antonelli. Comparing great things with small, this "fact," as Miss Edgeworth used to emphatically say, may remind one of the old Welsh parsons who used to keep alehouses.

FRANCE is not the only country where the study of Greek needs reviving. A learned Benedictine of Monte Cassino, Father Bonazzi, has called attention to the neglect of Greek that prevails in Italy. His remedy for the evil is a curious one: the employment of the Grammar of Prof. Curtius!

THE Second Astrologer of the Sultan happens to be the possessor of a most lucrative function, being Hirkay-Sheer-Sheikhy. His forefathers inherited from one of the Prophet's disciples a mantle of Mohammed. This was, as customary, exhibited in his house at Stamboul during the last fifteen days of Ramadan, bringing him numerous presents from devotees. The other sacred mantle preserved in the Seraglio is only shown for veneration to the Sultan and his chief dignitaries.

MR. C. P. STAFFORD, an Indian journalist, has died at Kurrachee. He is said to have been the first professional shorthand writer sent to India, having joined the *Bombay Times* about fifteen years ago.

A NEW "Woman's Rights" Association has been formed, which has held its first convention at Cleveland (Ohio). The organ of the New York section of the party, the *Revolution*, is not in favour at Cleveland. Another book, with the title of "Ecce," has appeared, this time it is 'Ecce Femina.'

THE Americans continue the study of old Colonial History. The Rev. E. Neill is bringing out an account of the "Virginia Company," containing the orders given to the early explorers, minutes of the Company, and other inedited documents. 'The Letters of Isaac Robin,' once Lieut.-Governor of New York, are also announced, along with a reprint of Mr. Buckingham Smith's translation of the 'Relation of Cabeça de Vaca.' A few copies of the former edition only were privately printed in 1851; but Mr. Smith has collected much illustrative material in the course of two visits to Spain. An old version of the book is to be found in Hakluyt.

A DAUGHTER of Mr. Putnam, the well-known New York publisher, has lately graduated in medicine at Paris.

WE find a curious note on the neglect of oriental studies by our Government. About thirty years ago Mr. William Huttman was the only student in London of Japanese and Mamboo. Several of his friends offered to subscribe a hundred a year if the Government would give as much, that his library might become public property, and that he might be Professor of Japanese in University or King's College, or both. It is due to both political parties to say that their Cabinets impartially rejected the request made to them by men of

literary consideration. A few years after we became connected with Japan, the Government had to collect interpreters from among chance foreigners, and the interpreters' staff has cost us much money. It now appears we know so little of Japan that for years we were treating the chief minister, the Seagoon, as Emperor of Japan, the Mikado. The Rev. Mr. Beal, an orientalist of merit, then chaplain of H.M.S. Sybille, made the discovery of the truth, which he published in a pamphlet in 1858, and some years later Sir Harry Parkes turned this to account and laid a better foundation for our diplomatic relations with Japan. What our Home Government knew of Japan may be judged by this incident. Although our commercial relations with the country are becoming of importance, the Government has not endowed a professorship of Japanese in any College.

MR. SYDNEY ABBOTT'S SERIES of READINGS at the Queen's Concert Rooms, Hanover Square. No. 2, THURSDAY, January 13, Dickens's 'Cricket on the Hearth' and 'Dr. Marigold.'—Tickets of Messrs. Chappell, 49 and 50, New Bond Street; Mr. Martin, 9, Lisson Grove; and at the Rooms; price 3s., 2s. and 1s.

MR. SYDNEY ABBOTT'S SERIES of READINGS at the Queen's Concert Rooms, Hanover Square. No. 3, THURSDAY, January 20, Sheridan's 'Play of The Rivals.'—Tickets of Messrs. Chappell, 49 and 50, New Bond Street; Mr. Martin, 9, Lisson Grove; and at the Rooms; price 3s., 2s. and 1s.

SCIENCE

Entozoa; being a Supplement to the Introduction to the Study of Helminthology. By T. Spencer Cobbold, M.D. (Groombridge.)

WE have already reviewed at some length Dr. Cobbold's larger work on Entozoa, and the present publication consists of further observations, experiments and criticisms on the same important subject. On many of the strange and abnormal creatures there treated of, we have in the present volume the record of further elaborate investigation, which has resulted in facts of practical value, as well as of scientific interest. The possessors of the original volume will find that the present one is necessarily supplemental to it: it adds facts, it corrects errors arising from previously imperfect knowledge, and completes the biological history of several species.

It is not necessary to insist upon the importance which attaches to a knowledge of the history of the apparently anomalous forms which are grouped together under the term *Entozoa*. The ravages which many of the species inflict upon health and life can only be satisfactorily obviated by an acquaintance with the changes which most of them undergo and the conditions under which they are to be met in the course of their metamorphic existence. It is not, therefore, in their relation to physiological research merely that the study is interesting. Its practical bearing on the treatment of severe and fatal forms of disease is even more important; and it is only when the investigations are conducted by those who combine scientific acumen with medical knowledge that the results can be satisfactory in a practical point of view. This combination is found in an unusual degree in the author of this work, who has contributed more to the elucidation and application of this subject than any other individual in this or any other country.

The first essay in the volume is devoted to an inquiry into the various claims to priority in the discovery of the existence and nature of the now too well known muscle parasite

Trichina spiralis. It is not necessary to discuss this question here. We may, however, state, from our personal knowledge, that Mr. Hilton was the first anatomist to detect the true parasitic nature of these specks in the human muscle. The animal was drawn and described by him before any other person had gone further than to notice the existence of these white specks, an observation probably due to Mr. Paget. Of more importance were the later researches of Zenker, who "first observed the young in the act of migration, and was the first to demonstrate that these parasites were capable of giving rise to a violent disease of the human body."

The question as to what animals amongst those ordinarily used as food are liable to be infested by them, and capable of communicating them to man or to each other, forms the subject of Dr. Cobbold's second essay in the present volume; and the results as regards the probabilities of any extensive mischief occurring in this country are satisfactory. "Trichinous flesh," that is, flesh infested by these minute parasites, was administered to no less than twenty-nine animals of twelve different species." The results, as here given, correspond very closely with those obtained by investigators on the Continent. The seven experiments on birds (including five fowls, one goose, and one crow) were all negative. Of the mammals experimented upon "the negatives comprehended three sheep, two dogs, one pig, and a mouse. The positives included four dogs, two cats, one pig, a guinea-pig, and a hedgehog." Thus it appears that, as far as these experiments go—and they were not only sufficiently numerous but carefully conducted—the only animal of those used as human food, in which the parasite was introduced by feeding upon trichinized flesh, was the pig. Dr. Cobbold comes to the conclusion that—

"Looking at the subject in relation to the public health, I have no hesitation in saying that a good deal of unnecessary fear has been created in this country. No doubt the Imperial authority in Russia had good grounds for recently issuing an order prohibiting the importation of pork into that country, since severe epidemics of Trichiniasis had occurred in neighbouring German states. In this country, however, ordinary precautions will suffice. English swine are almost entirely, if not absolutely, free from this so-called disease; and not a single case of Trichiniasis in the living human subject has been diagnosed in the United Kingdom. Some twenty or thirty cases have been discovered *post mortem*; and it is highly probable that most, if not all, of these trichinized individuals had contracted the disease by eating German pork-sausages or other preparations of foreign meat."

Of the multitudinous propagation of these minute pests an idea may be formed from the following fact. Dr. Cobbold fed a cat with a small portion of trichinized flesh from the muscles of the tongue. In about ten days the animal showed marked symptoms of Trichiniasis; and on killing it some time after, thousands of the parasites were found propagated in the various muscles; and Dr. Cobbold says, that if all the muscles in the body from which the portion of the tongue was taken, which was the means of introducing them into the cat had been equally infested, he believes that 100,000,000 would be no exaggeration. In some parts a needle's point could not be thrust between them.

Of the remaining chapters several are on subjects of equal or even greater interest in a

biological point of view, and exhibit the same caution and intelligence in experiment and deduction; to these, however, we can only allude, referring our medical and scientific readers to the work itself for interesting facts and conclusions.

Les Pierres. Esquisses Minéralogiques. Par L. Simonin. (Paris, Hachette et C^{ie})

THE idea of this book is good. The author desired to trace, as far as it was possible to do so, the accretion of particles to form a stone, and the symmetrical arrangement of atoms to shape a crystal; then to examine the aggregation of amorphous and crystalline masses into mountains, and to consider how these were packed together to form a world. This naturally leads, in the first place, to an examination of the great family of minerals, then to a consideration of their modes of occurrence, either as indicating igneous or aqueous action in the Trappean or in the Sedimentary rocks, and to a discussion of the physical and geological phenomena by which the different rock formations are marked.

Our author tells us that pure science has been severely banished from these mineralogical sketches:—the consequence of this is that they are left in a very unsatisfactory condition. M. Simonin dedicates 'Les Pierres' to George Sand, and he informs us that he writes his book for readers who love the study of rocks, and who would say with that writer "Je quitterais tous les palais du monde pour aller voir une belle montagne du marbre dans les Alpes ou dans les Apennins." The soul-exalting study of the grand in Nature requires cultivation, and special training is necessary to the formation of such habits of observation as are demanded for the examination of the mysteries of a pebble. M. Simonin would take his readers

To sit on rocks and muse o'er flood and fell,

while he tutored them on the causes which produced the landscape upon which they are gazing, and he would, at the same time instruct them in the "Sermons in Stones." "Les pierres parlent, a dit je ne sais quel poëte," he curiously enough writes. The idea of the book is a fine one; but it is sadly marred through the want of method. The sketches are wildly sketchy, and they are often rendered very obscure by the intrusion of the author's fancies. There is a considerable collection of interesting matter in this volume, but it is put together without judgment, and its value is therefore largely diminished.

In his 'La Vie Souterraine' (Athen. No. 2049) M. Simonin desired to follow in the wake of Victor Hugo, and to make the miner—"le soldat de l'abîme,"—such a hero as the novelist painted in his 'Travailleurs de la Mer.' In the volume now before us he strains to reach an ideal, which is founded upon some favourite passage written by George Sand. We are desirous of seeing science rendered popular, but we must protest against its being rendered sensational.

This volume, like M. Simonin's former book, is abundantly illustrated, and most of the illustrations are of a superior character. The book is, indeed, in every way creditable to the publishers.

Voyages Aériens, &c. By J. Glaisher, Camille Flammarion, W. de Fonvielle and Gaston Tissandier. With Illustrations on Wood and Chromolithographs. (Paris, Hachette.)

THIS work is intended to promote an enthusiasm for journeys through the air—a respect for balloons as the surest mode of obtaining trustworthy data for calculating the different conditions of atmospheric phenomena. M. Flammarion says in his Report of his Studies on Meteorology, made in a Balloon, and read before the Académie des Sciences, during the present year, "Penetrated with the conviction that all the movements of the atmosphere are subject to regular laws equally with those of the celestial bodies which are the basis of modern astronomy, I thought it would be a contribution to science to endeavour to obtain a closer view of the mechanism of the formation of clouds, the circulation of currents, and the physical condition of different strata of air,—in a word, to observe by going thither the atmospheric world in its permanence and in its states of action. The perspective of all the benefits which the science of meteorology will one day bestow on mankind; the connexion of this science with astronomy and physical geography on the one hand, with the physiology of the life of plants, animals, and even with man himself, on the other, have sustained my confidence in the utility of these aerial excursions." These benefits are, however, for the present entirely in aerial perspective, for the laws which govern the atmospheric regions are not yet disentangled from the mass of accidental and unforeseen causes which continually arise to influence the results. All that, as yet, is known or has been discovered by intrepid and learned explorers in the fields of air, can only claim the modest title of "observations." These, however, are sufficiently important and interesting to explain the fascination this science must exercise over its followers, and the description of the various ascents reads like a fairy tale that has come true.

An Introduction to the Science of Heat, designed for the Use of Schools and Candidates for University Matriculation Examinations. By Temple Augustus Orme. (Groombridge.)

THIS little book is an elementary elucidation of the modern science of heat. The whole subject is clearly and concisely treated, and it would hardly be possible to condense more of the science within the same limits, and perhaps not possible to set it forth more correctly, and to preserve more completely the relative proportions of each topic. At the same time, the book is not a very easy one, and the reader must continually think, and comprehend as he goes on. The author's plan will commend itself to every competent critic, especially in respect of his avoidance of symbols and formulæ in a work expressly written for the use of schools. Some, however, may object to the adoption of the Metric system of weights and measures, as it necessarily increases difficulties to young students, despite the explanatory Introduction. Even the advanced student will be gratified to see present opinions in this department of physical science so well explained and arranged for elementary study.

The World we Live in; or, First Lessons in Physical Geography. By D. T. Ansted, M.A. (Allen & Co.)

THE author states that the present volume was written to provide a short and easy text-book of physical geography for the use of students in schools, and as a preparatory study to his larger work on the same subject, which has been for some time before the public. He has adopted an arrangement of subjects similar to that usually followed in books of this description, his chapters treating successively of 'The Earth and its History,' 'The Land,' 'Mountains, Plains and Valleys,' 'The Ocean,' 'Springs, Rivers and Lakes,' 'The Atmosphere,' 'Earthquakes and Volcanoes,' 'Distribution of Plants and Animals,' and, lastly, 'The Distribution of the Human Race.' Physical Geography, as thus comprehended, is clearly not a branch of science in the same sense that Geology and Zoology are so considered, although our author,

in common with other writers on the subject, gives it this title. It is rather the application of the leading results of the physical sciences to a description of the earth. To write a really good treatise on so comprehensive a subject an author must possess the rare acquirement of a sound knowledge of all the more recent general conclusions of the various sciences, as well as a talent for clear descriptive writing. The present little book bears the mark of considerable recent research, as might be expected from an author of the reputation of Prof. Ansted. It is by no means a copy of previous works by other writers, like so many of our school-books, but gives the newest results in various branches of science, and new and improved modes of viewing many old questions. It is before all things necessary, in a work of this kind, that the principles explained be only those on the truth or probability of which men of science are agreed, and that the style be of transparent clearness. On these points 'The World we Live in' displays great inequality. The chapter on 'The Land,' for instance, appears excellent in its accuracy and clearness; but the chapter on the 'Distribution of Plants and Animals' is full of crude views and obscurities of diction, showing that here the author is dealing with a subject he does not understand. One example out of many we have marked must suffice: "Thus the distribution of plants and animals in space, although it seems at first to involve many intricate and troublesome problems, really resolves itself into a question of favourable conditions of existence. The introduction of life takes place when circumstances are favourable for the development of the germs which appear to be everywhere present." If the mode in which a region obtains its plants and animals cannot be explained more clearly than this, surely it would have been better to describe the problem as one of the many unsolved ones in the physical condition of our globe.

On Paralysis in Infancy, Childhood and Youth By Dr. Mathias Roth. (Groombridge & Sons.)

THIS book at first sight seems to be a scientific treatise, but a closer examination reveals the fact that it is an advertisement. A large number of aphorisms with regard to paralysis are set forth; observations, temperature tables, and figures are largely borrowed from other writers on the subject, and few original assertions and fewer original observations are thrown in. Even the arrangement is not good. The conclusion drawn at the end is, that children afflicted with paralysis should at once be sent to the establishment of Dr. M. Roth. The book begins with this assertion: "Every variety of paralysis which occurs in adults can also occur at an earlier age; to speak of an infantile or juvenile paralysis as distinct from paralysis in adults is only a conventional term." Undoubtedly the child is constructed on the same plan as the adult, and therefore every variety of paralysis which occurs in adults might occur in children; but it is a matter of observation that certain forms of paralysis which are frequent in adults, are never seen in children. Dr. Roth proposes the term "atrophic localizing" for that species of the disease which leads to deformity. His argument in favour of the term is, that the patient is at first completely paralyzed from the neck downwards, and that after a while the paralysis seems to affect only one limb, or one set of muscles. But the term is a bad one; for, in the opinion of the most exact observers, the state which precedes the definite establishment of the disease is one of general prostration, but not of general paralysis. Dr. Roth has, we believe, a real knowledge of those gymnastics which are of undoubted service in some cases of infantile paralysis. If he had written on treatment, and had left diagnosis alone, his book would have been worth reading.

Descriptive Anatomy of the Horse and Domestic Animals. By T. W. Johnson, M.D., and T. J. Call. (Edinburgh, Macdichan & Stewart.)

THIS book is based upon the lectures of the late Dr. Strangeways, Professor of Anatomy at the

Edinburgh Veterinary College, with additions from unpublished manuscripts of Prof. Goodsir. The comparative part of the anatomy might have been made more interesting without becoming less scientific. It would have served to impress the muscles on the mind of the student had the part which each performs in the familiar movements of the horse been pointed out. The muscular power of a horse is scarcely appreciated while he is ridden on level ground: it is more apparent when he is seen tugging a weight up hill, but its greatness is only fully felt when he rises at a fence. If the muscles which enable the horse to bear so easily the weight upon his back had been demonstrated; if the flat frontal bone of the ox had been mentioned in connexion with the yoke against which it is so well adapted to push, these facts would have been indelibly impressed upon the reader's memory. Perhaps, however, this is too much to expect in an ordinary manual of veterinary anatomy. We have no doubt that this book, with its many plates and its thorough descriptions, will prove serviceable in Veterinary Colleges.

COL. BOXER.

WE are sorry to hear of the retirement of Col. Boxer, R.A., from the office of Superintendent of the Royal Laboratories. His services are well known. It is enough to mention his fuzes and shrapnel-shells for smooth-bore guns; his Enfield rifle ammunition; his fuzes and shrapnel-shells for rifled ordnance; and the famous cartridges for breech-loading small arms. Nor is it only as an inventor and manufacturer that Col. Boxer has done good service to the artillery. A mathematician of no mean order, he has not neglected the science of gunnery, and his papers read at the Royal Artillery Institution, and published in its proceedings, are contributions to the science. His treatise on gunnery, written when he was instructor in practical artillery at the Royal Military Academy, was long the text book used in the education of the officers of the scientific corps. Col. Boxer is leaving the position he has held for fifteen years, amidst the deep regrets of his brother officers, who recognize in him one of the best friends that the British Artillery has ever possessed.

THE MINERALOGICAL RESOURCES OF IRELAND.

Connemara, Ireland.

WILL you allow me to make a few remarks on an article entitled "The Mineralogical Resources of Ireland," which appeared in the October number of the *Quarterly Journal of Science*, more especially as many of the facts therein stated are given on my authority. The writer evidently procured most of his information from the 'Memoirs of the Geological Survey of Ireland,' but he has read and quoted them so carelessly that his paper is full of mistakes and quite untrustworthy.

Sir R. Griffith, Bart., one, if not the first, writer on all our Irish coal-fields, divided them into four, namely, "Munster" (Cork, Kerry, Limerick, and Clare), "Leinster" (Carlow, Kilkenny, Queen's County, and Tipperary), "Connaught" (Leitrim and Fermanagh), and "Ulster." Tipperary is not in Leinster nor Fermanagh in Connaught; however, as the mass of those coal-fields respectively are in the provinces they are named after, all writers of merit since Griffith's time have followed his divisions. This author, however, intends to change the geography of Ireland, and put Clare into Connaught. If the author had only read the 'Memoirs' he would have seen that the general section he gives for that of the coal measures of the county Clare is that of the coal measures of the county Limerick; and I should be much obliged if he would inform me where Mr. Jukes states that the county Limerick coal-beds "were often highly inclined, contorted, and compressed, so as to be only a few inches in thickness for many yards, and then suddenly expand into large pockets of coal of a thickness of 20 or 30 feet"—as we rarely could detect our, now to be regretted, director in a mis-statement of geological facts. I am inclined to imagine this compiler has mistaken the county Cork for the county Limerick; or perhaps he

intends also to change the boundaries of those counties, as he has attempted to alter those of the provinces of Munster and Connaught.

To call attention to all his misquotations might take up too much of your space, therefore I will only mention that he has no authority for stating that the chief source for the iron was the clay ironstone of the coal measures, as according to the statistics we have been able to collect it would appear as much, if not more, has been raised from beds or veins of limonite and hematite.

Few men acquainted with Irish geology would assert that Ireland is nearly destitute of coal on account of the agency of the force of "denudation," as it is just as probable that extensive coal-seams never existed above the present coal-measures. If her Devonian rocks were formed without numerous veins containing chalcopryite, cassiterite, &c., her mountain limestone nearly destitute of veins of galeenite, sphalerite, and why might not her carboniferous period be wanting in a large development of coal-bearing strata? and during the period that the massive beds of coal were being formed in South Staffordshire, the enormous thickness of grits and shales may have been deposited in the south-west of Ireland and the massive beds of limestone in the centre of that country.

In conclusion, would you allow me to inform the author of the paper to which I here refer that the publications of the Irish Geological Survey are intended for the use, not the abuse, of the public: that such careless and garbled quotations as those which he puts forward retard rather than advance science; also that they take away from the value of our maps and memoirs by misrepresenting them to the public.

G. HENRY KINAHAN, District Surveyor,
Geological Survey of Ireland.

THE MOON.

IN 1864 a Committee of the British Association was appointed to devise a method of cataloguing the objects seen on the moon, and "to construct an outline map of four times the scale (area) of the well known and often quoted map by Beer and Mädler." In the same year Mr. W. R. Birt announced that he had already prepared a register of 386 lunar objects; and since then such progress has been made that the number now registered is 2027, and four areas, each of 5 degrees latitude and longitude, have been mapped. Mr. Birt has also published a map of the *Mare Serenitatis* with its craterology and principal features, accompanied by so complete a descriptive text that any intelligent amateur wishing to study the moon's surface would be able to identify the localities. The prosecution of the map is much to be desired, because of the important questions in physical science involved in lunar researches, and because of the phenomena which are said to denote the existence of volcanoes now active in the moon. It appears, however, that money to meet the expenses is not provided so freely as could be wished, and we hear some talk of a Selenographical Society, in which, as in the Palæontographical and some others, every member would pay his guinea, and thus furnish the means. The time seems opportune, for there is a whisper of a discovery which, by correcting the "residual aberration" in the microscope and telescope, will enable observers to see the infinitely small and the infinitely distant with greater clearness and precision than ever.

ASTRONOMY IN VICTORIA.

A VOLUME entitled 'Astronomical Observations made at the Williamstown Observatory, in the Years 1861-1863,' has just been presented, by authority of H.M. Government in Victoria, to scientific societies and observatories in this country. Whether regarded as a specimen of Australian printing or Australian science, it is a meritorious book. In the Introduction, Mr. Ellery, the Government Astronomer for the colony, gives a brief historical sketch, from which we learn that the observatory arose out of the necessity for furnishing correct local time to the crowd of ships that

filled the port after the discovery of the gold-fields in 1851 and 1852. First, a time-ball was erected on a point at Williamstown, about five miles from Melbourne; then a small observatory was built, and fitted with instruments made in England, and regular observations were carried on; to secure faithful work a Board of Visitors was appointed, and all went well for a few years, until the observatory became so surrounded by buildings and workshops that it was no longer fit for its purpose. A new site was therefore selected in the midst of a large park a little to the south of Melbourne, on high ground, separated by the river Yarra from the city, and sufficiently far from roads and other sources of disturbance. The Legislature, repeating their former liberality, voted the funds requisite for the erection of a new building; the magnetical and meteorological observatory which, under the direction of Dr. Neumayer, had stood on the Flagstaff Hill, was abandoned in favour of the new site, and since 1863 all the observations in astronomy, magnetism and meteorology have been carried on in the commodious edifice known as the Melbourne Observatory. Its position is given as in latitude 37° 40' 53" S.; longitude 9h. 39m. 54s. E. It is in a large newly-erected adjacent building that the great reflecting telescope, paid for by the colony, and constructed in this country under the superintendence of a committee of the Royal Society, has been set up. The Williamstown Observatory is now dismantled, but the record of the observations made therein, and a ground plan showing the site of the instruments, are preserved in the volume to which we have here had the pleasure of calling attention.

SOCIETIES.

ENTOMOLOGICAL.—Jan. 3.—Mr. H. W. Bates, President, in the chair.—Dr. Hewitson sent for exhibition a magnificent collection of butterflies, including 135 new species and many rarities, all captured in Ecuador by Mr. Buckley; and Mr. Buckley gave an account of the entomological incidents of his journey.—Prof. Westwood exhibited drawings of a male specimen of *Anthrocharis Cardamines*, in the collection of Dr. Boisduval, the wings of which partook somewhat of the characters of the female.—Mr. Bond mentioned that a considerable number of the new locust, *Acridium peregrinum*, had been taken in Cornwall, and two of these were exhibited.—Prof. Westwood, on behalf of the Rev. L. Jenyns, exhibited a species of Aphodius and an eastern species of Elateridæ, found at Bath.—Mr. Albert Müller exhibited photographs of aberrations of *Abax parallelus* and *Clerus formicarius*.—Mr. Pascoe exhibited a number of species of Catasarcus, in illustration of the paper mentioned below.—Prof. Westwood exhibited drawings of some new Australian species of Lissoles.—Mr. Quaritch read a communication.—The following papers were read:—"On some New British Species of Ephemeridæ," by the Rev. A. E. Eaton;—"Descriptions of Six New Species of Callidryas," by Mr. A. G. Butler;—"A Revision of the Genus Catasarcus," by Mr. F. P. Pascoe;—"The Genera of Coleoptera, studied Chronologically, Part I. 1735-1801," by Mr. G. R. Crotch.

MEETINGS FOR THE ENSUING WEEK.

- MON. Geographical, 8.—'Visit of the Society's Convoy to the opening of the Suez Canal,' Lord Houghton; Mr. G. W. Hayward's Letter to the President, on Central Asia and the Færmie Steppes.
- TUES. Engineers, 8.—President's Inaugural Address.
— Ethnological, 8.—'The Kital and Kara-Kital,' Dr. Gustav Oppert; 'Origin of the Tasmanians, Geologically considered,' Mr. J. Bonwick; 'Prehistoric Remains in New Zealand,' Dr. J. Haast.
- WED. Microscopical, 8.—'Calcereous Spicules of the Gorgonidae,' Mr. W. S. Kent; 'An Undescribed Stage of Development of *Tetrarghiscus corallatus*,' Mr. A. Sanders.
— Geological, 8.—'Superficial Deposits of the Arvon and Severn Valleys,' Mr. T. G. B. Lloyd; 'Geological Position and Geographical Distribution of the Reptilian or Dolomitic Conglomerate of the Bristol Area,' Mr. R. Etheridge.
- THURS. Royal Academy, 8.—'Paintings,' Mr. C. W. Cope.
— Mathematical, 8.—'Equations of Centres and Feet of Certain Involutions,' Mr. Walker.
— Royal, 8.
— Zoological, 8.—'New Genus and Eighteen New Species of Land and Marine Shells,' Mr. H. Adams; 'Genus Pelargopsis of the Family Alcedinidæ,' Mr. R. B. Sharpe; 'New Fish from Aden,' Lieut.-Col. K. L. Playfair.
— Antiquaries, 8.

Science Gossip.

M. AXEL JOACHIM ERDMAN, the Swedish Geologist, has died at Stockholm, aged 55.

THE coming "Soirées Scientifiques" at the Sorbonne are Jan. 13, M. Cazin 'On Motive Forces'; Jan. 20, M. P. Bert 'Nervous Action'; Jan. 27, M. Lies-Bodart 'Ozone'; Feb. 3, M. Jamin 'Sound and Sight'; Feb. 10, M. Wolff 'The Form of the Earth'; Feb. 17, M. Janssen 'The Eclipse of August 18'; Feb. 24, M. Bouley 'Rabies'; March 10, M. Faye 'Comets'; March 17, M. J. Ville 'The Teaching of Agriculture.'

PROF. HELMHOLTZ has been elected corresponding member of the Académie des Sciences. The vacancy was in the section of Physics, and was caused by the death of M. Marianini.

THE first number of a Russian journal for Turkestan will appear before long at Tashkent. It is to be called the *Turkestan'skiya Vvedomosti*, and it will be published twice a month. It will treat of archaeology, ethnography and statistics, and its official part will contain all the orders issued from time to time by the Government, which will be printed in three of the native dialects as well as in Russian.

THE Ottoman Government is giving its support to a project of Mr. Netter, of Constantinople, to found an Agricultural school for Jews in Palestine. Funds have been raised in Turkey and Germany. Many Jews migrate to Jerusalem, but, together with those resident, spend an idle life. The Porte concurs with those who think that a development of the resources of Palestine and promoting industry among the Jews will be of general advantage.

DR. BRYDEN believes he has found the birth-place of cholera, in what is described as "the endemic area of Lower Bengal." Carried thence by the Monsoons, and rendered active by heat and moisture, it behaves in a way that may be predicted, and in which water and human beings play but a subordinate part.

INTERMARRIAGE of natives of India with people of English blood is as yet rare, so we chronicle an interesting example, the marriage of a grandson of the famous half-caste soldier, Col. Skinner, of Delhi, with a daughter of the Prime Minister of the Rajah of Bhurtপুর.

THE Soldiers' Industrial Exhibition for the North-West of India is to be held at Lahore instead of Agra.

A NEW port has been opened in the Eastern Sunderbuns in Bengal. It is called Morellunge, and being a free port, may be noticed in newspapers, before it can be found in our maps.

THE elephants of Ceylon, which, from the beginning of history have supplied India, are about to be preserved. H.R.H. the Duke of Edinburgh on his visit will be provided with a special licence for elephant-hunting.

FINE ARTS

ROYAL ACADEMY OF ARTS, Burlington House.—THE EXHIBITION OF PICTURES OF THE OLD MASTERS, with a Selection from the Works of Charles R. Leslie, R.A., and Clarkson Stanfield, R.A., is NOW OPEN.—Admission (from Nine a.m. till dusk), One Shilling; Catalogue, Sixpence. Season Tickets (not transferable), 5s. JOHN PRESCOTT KNIGHT, R.A., Secretary.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION of Sketches and Studies is NOW OPEN, 5, Pall Mall East. Ten till Five.—Admission, 1s. Gas on dark days. WILLIAM CALLOW, Secretary.

THE INSTITUTE OF PAINTERS IN WATER COLOURS.—NOW OPEN, the FOURTH WINTER EXHIBITION of Sketches and Studies, Daily, from Nine to Six. JAMES FAHEY, Secretary.

OLD BOND STREET GALLERY.—THE WINTER EXHIBITION OF PICTURES, in Oil and Water Colours, is NOW OPEN.—Admission, 1s.; Catalogue, 6d. Open at Nine. JAMES W. BENSON, Hon. Sec.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond-street.—EXHIBITION OF PICTURES, OPEN DAILY, at the New Gallery, from Ten till Five (gas at dusk).—Admission, 1s.

SEVENTEENTH ANNUAL WINTER EXHIBITION OF CABINET PICTURES, by British and Foreign Artists, is NOW OPEN, at the French Gallery, 120, Pall Mall, from Half-past Nine till Five o'clock.—Admission, 1s.; Catalogue, 6d.

Pictorial Effect in Photography: being Hints on Composition and Chiaroscuro for Photographers; to which is added a Chapter on Combination-Printing. By H. P. Robinson. (Piper & Carter.)

Mr. Robinson is an enthusiast in respect to the alleged adaptability of art to photography. He seems to believe that it can be made worthy of a place with the art of the painter. We respect his persistent advocacy, and admire, within limits, the results of some of his experiments, especially those simple ones which appear in the illustrations of this handy little book. He states in his preface that "It is denied by some that art and photography can be combined, and these ridicule the idea that a knowledge of the principles of art can be of use to the photographer. It is to counteract these erroneous notions that I have insisted so strongly on the legitimacy and necessity of understanding those guiding laws of composition and chiaroscuro which must, in all forms of art, be the basis of pictorial effect." We do not know that any person whose opinion is worth heeding has denied the usefulness to photographers of the studies in question, nor do we see how even "a photographic picture" is to be made acceptable to educated eyes without such knowledge as those studies would imply. But "pictorial effect," so far as it is available in photography, is but a part, and a comparatively unimportant part, of what may be called the artistic process; of this "part" chiaroscuro and composition are but elements, not the whole, or essence of the whole. Artistic arrangement is indispensable in all fine examples. To those who desire an introduction to the rudiments of practice and to secure such arrangement we commend this lively essay. Nothing can be simpler, nothing more popular than its manner and matter. The writer is amusingly energetic and candid in denouncing the opinions of his opponents, one of whose doctrines is, according to him, "utterly wrong," "a pestilent error, without a fragment of truth to support it," "absurd," "scarcely worth notice," &c. After these denunciations our author states the case against himself in so preposterously exaggerated a form that it cannot be accepted, and would not be effectual on either side of the question; in fact, has nothing to do with the matter. By the help of considerable industry in reading the works of Burnet and Mr. Ruskin, Mr. Robinson has gathered some correct and many plausible principles of elementary art in composition and chiaroscuro. We turned to what he wrote about the latter, and found the opening sentences to be such as ignore the fundamental defects of photography, its incompetence to reproduce forms in perspective and to deal with colour. Photographers have a great deal to learn in applying those comparatively simple elements of art which are available in their operations, and Mr. Robinson, were he better informed about Art proper, a stricter logician and a less energetic special pleader than he is, might not obtain so much notice from his fellows as his subject merits and his earnestness deserves. To those who are less informed and more temperate than their would-be teacher we leave this crotchety yet well-intentioned book.

ROYAL ACADEMY, WINTER EXHIBITION.

THE public should know that this Exhibition will close at the end of next month, and that the Academicians, whose liberality and public spirit have promoted it, do not undertake to repeat the experiment of which we have the benefit. It is to be hoped, whatever may be the pecuniary result of thus opening these galleries, that this is but the first of a long series of gatherings. The prestige and peculiar position of the Royal Academy can do wonders in borrowing and bringing to light treasures that are rarely seen. For example, there are several works which were not contributed to the South Kensington collection of portraits; among them, *The Westminster Family* (No. 187), lent by the Marquis of Westminster, one of Leslie's most enjoyable pictures. Nor do we see any reason why this collection should not "pay." Its predecessor in 1865 of the British Institution produced, within a very few

pounds (337*l.* to 356*l.*), as much as the gathering of modern pictures. But we are assured that the Academy does not expect it to "pay" in this sense; satisfied that in an artistic sense it will be fruitful in the highest degree. In making the collection the Royal Academy fulfils the nobler part of its office, the promotion of Fine Art.

Among other treasures which the Academy has brought to light are two of its own, Marco di Uggione's copy of Da Vinci's *Last Supper* (87), so familiar to all who have attended the lectures at the Royal Academy. Apart from the interest this work derives from the tradition that the head of Christ is the work of Leonardo's hands, it is important as being the best existing record of the original, and of the same size; more valuable now than the wreck of Da Vinci's grandest production. It is in oil, and was wrought about 1510 by Uggione for the refectory of the Certosa at Pavia, at a time when the original was perfect, and for men who were thoroughly acquainted with it, only eleven years after the great work itself was finished. It remained at Pavia until the French swept everything before them, and this with others. The Academy, following the advice of Lawrence, bought it for 600*l.* in 1819. In the sculpture gallery is another, but even less known work, ascribed to Leonardo, viz. the cartoon of *The Holy Family*, which was made for the Serviti Church at Florence, and strongly suggests the design of the famous picture in the Louvre: it was probably given, with other drawings, by H. Thompson, R.A. The sculpture of 'The Holy Family,' by Michael Angelo (the gift of Sir George Beaumont), which is in the Library at Trafalgar Square, might have been added to the collection: let us hope to see it next year.

Among the pictures here ascribed to Da Vinci is that belonging to the Earl of Suffolk and known as *La Vierge aux Rochers*. Of the head of the Madonna in this picture, or that which bears the same name in the Louvre (482) the late Mr. Woodburn had a delightful copy. What has become of it? The noble expressions of some of the heads, the fine quality of the design, the delicacy of parts of this work render it probable that in these we see the hand of the master: not however in other parts, that have either been painted on the original or, as was more likely, supplied by an inferior hand to an unfinished picture by Leonardo. The background is very inferior. This picture was at the British Institution in 1851 and 1856. It was in the Church of S. Francesco, at Milan, is mentioned by Lomazzo as a Da Vinci, and was sold to Mr. G. Hamilton for 30 zechini in 1796. A *Virgin and Child* (62), ascribed to Da Vinci's pupil Luini, seems to us to have a better right to bear the name of Beltraccio. The flesh looks reddish and opaque, and appears to have been touched. The expression of the Virgin is charming. This picture belongs to Mr. Layard. A delightful *Narcissus* (113), belonging to Lady Taunton, is by Luini.

Having referred to Michael Angelo, we are thankful for the opportunity of again examining *The Holy Family* (151), lent by the trustees of the late Lord Taunton, which attracted so much attention at Manchester in 1857, and has new interest on account of the recent purchase for the National Gallery of another picture, somewhat similar in style, and called 'The Entombment.' We should like to see these works side by side. It matters little by whom they were painted, their merits are of the highest order. The former was, it is said, offered to the trustees of the National Gallery for 500*l.* and rejected in 1844. Among the gems of this gallery which bear high names is the little predella (59), by Raphael, and represents the Saviour on the way to Calvary. Some parts of this design recall those of the famous upright picture engraved by Landon and the Master of the Die—*Lo Spasimo di Sicilia*, now in Madrid. But this is the work of a much earlier date than the masterpiece, and was probably executed not very long after 'The Dream of the Young Knight,' now in the National Gallery. It shows a style which is more developed than 'The Dream,' and has been over-cleaned. It is engraved in the "Orleans Gallery." It formed the centrepiece

of the predella to the altar-piece of Christ and the Virgin, which Raphael painted for the nuns of S. Antonio at Perugia; therefore stands at the turning-point between his first and second styles. It is described by Vasari, who states "here the movements and attitudes of certain soldiers who drag Christ along are singularly beautiful." Nothing, indeed, can surpass the merit and gravity of this design, or the passion and thoughtfulness which it expresses. The composition suggests the subject in the most subtle manner; the slow dragging motions of the figures of those who precede Christ, the agony of the cross-bearer, culminate in that intolerable grief rendered in the group about the fainting Virgin, which, as with a dead weight of sorrow, concludes the procession. We need but call attention to the thought which was employed in the arrangement of the lines of the weapons in the soldiers' hands, to the Raphael-esque expressions, to the power of the figures, to the pathos of the whole. This work was bought from the Orleans Gallery by Mr. Hibbert for 150 guineas.

Near to this hangs the "Titian" belonging to Mr. Ruskin, and said to represent the Doge Andrea Gritti (1523-1539), a portrait of whom, by Titian, differing in size and otherwise from this work, was in the collection of Charles the First, and was described by Van der Doort. The drawing of this picture is wonderfully incorrect. Its force of expression and remains of gorgeous colour justify its ascription to Titian; but it has been in a bad condition, one might write almost flayed, and showily rather than wisely restored. A "Titian," which many think a Tintoret, hangs near, with the No. 48 and the name of *The Marchese Turravivio*, belonging to Mrs. Banks, of Kingston Lacy, was at the British Institution in 1856. It came from the Mereschalci Collection in Bologna. The name is a misprint for Savorgnano. Titian or Tintoret, it is superbly painted. *Omnia Vanitas* (74), also from Kingston Lacy, is far less valuable, and, if Titian's, is one of his most rashly-painted works.

Having thus noticed some of the more remarkable paintings in these galleries, it will be convenient to review the others in their order on the walls, grouping each painter's productions. Those who are not familiar with Wilson will be surprised by the brilliancy, clearness and breadth of two landscapes, the property of Sir W. W. Wynn: these represent views near Wynnstay Park, including *Castel Dinas Bran*, near Llangollen, and are numbered 1 and 27. The poetic effect of these works may open the eyes of those who are ignorant of the history of early English landscape-painting. They are among Wilson's most famous works, and defective only through excess of studies in the art of Both. A superb sketch for a picture is the Marquis of Westminster's Velasquez, *Don B. Carlos, Prince of Asturias* (2) preparing for the joust; a picture which is fine in tone, marvellous in chiaroscuro. *Las Meninas* (10) is a superb study for a noted painting, but is unusually slovenly in handling. The fine P. de Koninck, *A Landscape* (3), belonging to Lord Overstone (which is here ascribed to Rembrandt), is not, in our opinion, equal in value to the other work which is rightly ascribed to Koninck, *A Landscape* (138), the property of the Duke of Sutherland. The former is valuable, and, despite its rather woolly sky, a triumph of atmospheric rendering. The disposition of the clouds is made to lead the eye to the light, on the rising ground; the defective portion is the shadow in front, on our left, which is too obviously artificial; but the mid-distance and the extreme distance, with the many lines of its meandering river, are almost unrivalled. To No. 138, from Stafford House, we alluded last week. The Earl of Suffolk's pretty little A. Caracci, *Le Roboteur* (8), came from the Orleans Collection, and was sold to the ancestors of the present owner for 300 guineas. —F. Mola is seen at his best in *Hagar in the Wilderness* (9), a vigorous and poetically conceived landscape. —The best Guardi we ever saw is Mr. Henderson's *Piazza di San Marco, Venice* (12). The same owner's Canaletti, *Venice: San Pietro di Castelli* (104), and *The Canale Reggio, Venice*

(73), glow in a manner which is very rare with that painter; in this respect no pictures by him, that we know of, approach these treasures: notice the exquisite and elaborate drawing of the campanile in the former—which seems like sunlight made eternal.—De Hooghe's *Interior of a Tavern* (113) is not so lucid or so interesting as most of the works from this painter.—Jan Steen's *The Docks* (15) and *A Cock Fight* (25) would entrance Wilkie by the expressions in the faces and actions: these works differ materially in finish and colouring. The faces in the former are intensely characteristic; the designs of both need no praise.—Mr. Layard's Savoldo's interesting picture, *St. Jerome* (16), was at Leeds: it looks drier and more opaque than before. The comparative rarity of Savoldo's works anywhere, and their rarity here, make this example particularly worthy of note.—Sir A. More's undoubted portrait of *Mary Beaton* (17) represents, if rightly named, one of the "Queen's Maries," a woman who is recalled by the ballad—

There was Marie Beaton and Marie Seatoun,
And Marie Carmichael and me.

Be it the sidelong eyes, the fixed smile or the painter's defect,—the last is no likely thing to affect us,—it is impossible to look on this portrait without dislike for a face that looks so false.—Hobbema's *Landscape—Frost Scene* (19) is rather hard, as his works often are; but, if we accept old landscape-painting at all, it is a valuable picture; the mid-distance, the extreme distance, and, above all, the broken knoll which receives light in the centre of the landscape, and its clump of trees behind, are rich in tone and colour. As usual with Hobbema, the composition of the forms may be called "jagged" and uncouth, and more in need of breadth in light and shade than usual: such breadth it has in a high degree.

Hardly can the National Gallery itself be said greatly to excel this gathering in the wealth of Claude's pictures, which are before us. Of these it will only be needful to name that from the Grosvenor Gallery, *The Decline of the Roman Empire* (21)—a fiery-hearted Claude, which has been almost shrouded, so to say, in "rich old brown" varnish. Its companion, *The Rise of the Roman Empire* (37), from the same Gallery, is of equal merit. Mr. C. S. Bale's small *Mercury and Argus* (107) needs no praise in its kind. Students will appreciate Sir W. Miles's famous picture, *The Sacrifice* (142), from Leigh Court.—We come next to *The First Lord De La Warr* (23), which is called a Holbein, but certainly is not by that painter. It is possible that the foundation of Mr. Huth's portrait of *Sir T. More* (148) may be by Holbein, but most of this is obscured, yet its work is intensely expressive, pathetic and fine. An undoubted, untouched and almost perfect Holbein is the *Portrait of a Youth* (152), from Windsor, which deserves to be studied ardently. Another Holbein is the Duke of Northumberland's portrait of Edward the Sixth, as a child, probably painted in 1539. There are other versions of this subject; one in the hands of the Earl of Yarborough, half-length, was at the National Portrait Exhibition of 1866. The picture before us is somewhat injured, but shows ample signs of Holbein's handiwork. The student may profitably compare the execution of No. 152 with that of *Portrait, with a Manuscript* (108), from Windsor, and Mr. Holford's *John, Elector of Saxony* (111); the last is less pleasing than the others, and rather heavy and opaque. The picture attributed to Rembrandt, *Gipsies Reposing* (29), cannot be by him. The finest Rembrandt here is No. 36, called 'The Salvation,' but it should be called *The Visitation*. This is one of the few works which are fit to be placed by the side of the picture in the National Gallery, *The Woman taken in Adultery* (45). The former was painted four years before the latter, in 1640; and shows the progress of the painter in the mode of which the later example is the culminating illustration; it formerly belonged to the King of Sardinia, and was brought to England in 1812. Hardly anything can surpass its richness, depth, brilliancy and power; the subtle pathos of the expressions will rivet attention, and honours even so great a master as Rem-

brandt. The background, with its odd representation of Jerusalem and the Temple, is thinly treated, but the figures glow as if jewels had been ground for pigments in the artist's aid. *An Old Woman* (39), belonging to Lord Overstone, is a miracle of handling, but of a kind so diverse from the last as, if possible, to exalt our delight in Rembrandt's power; while the painting is masterly, that of the other is delicate, but it is not less subtle than in the 'Visitation.' What drawing is in the wizened features of this frosty-faced old dame—what modelling appears in her fallen cheeks and hollow eyes—what crafty colouring is employed in aid of the chiaroscuro! Note how perfectly the mill-stone-like ruff which goes about her neck is drawn and modelled. How vulgar do Vandyck's *Guitar Player* (38) and his *Earl and Countess of Northumberland* (40) look beside this withered old woman! What a "mess" of paint is Wilkie's bearded *Columbus at La Rabida* (35) when brought side by side with it! From the Marquis of Westminster's collection is a fine and powerful *Landscape, with Figures Fishing with a Net* (77)—probably not by Rembrandt, certainly recalling Teniers in some respects. Admirable are the same owner's *Portraits of Berghem and his Wife* (92 and 99). Although they are highly elaborate, they do not approach the picture of the old woman.

Tardy justice will be done to Hogarth for his once much-abused picture of *Sigismunda* (43), in which, despite the melo-dramatic subject, he avoided that staginess which seemed inherent to it. The execution is solid, vigorous and sound, as it always is in our English master; no expression in this gallery surpasses that of the heroine's mouth, no modelling is more learned than that of her face. There is much fine colour in the whole, and such craftsmanship of the highest order that we may well wonder how Hogarth, dealing so commonly as he did with little figures, attained that rarest of powers in technical art, the power to enlarge upon his wont. The error of this bold effort lies in the choice of such a subject, yet few men could have so amply justified such a choice.

IRISH SOLDIERS IN THE SIXTEENTH CENTURY.

REFERRING to our additions to the notes of M. Demmin on the use of the long-bow by the Irish, which were comprised in the review of 'Arms and Armour' last week, Mr. W. B. Scott has called our attention to a drawing by Albert Dürer, which was included in the Posonyi Collection in Vienna: of this a photograph lies before us. This drawing is intended, by the artist, as a representation of Irish soldiers "from Ireland beyond England," and is dated 1521. It shows two officers marching before three soldiers. The nearer of the former is clad in a shirt of mail reaching nearly to his knees, a gorget of the same, with vandyked edges, spreads on his shoulders. On his head is a finely shaped, evidently German, helmet, with a broad projecting front, not a movable vizor; his feet are in sandals of the rudest make, his legs, below the calf, are bare; his arms consist of a long dagger, a tremendous two-hand sword, which, measured by his probable height, must have been at least 5 feet 6 inches long; five short arrows with diversely shaped heads are tucked under his left arm, the hand of which holds a bow about 3 feet in length. The other officer bears a pike, is barefooted and sandalled. To him belongs probably the two-hand sword which a wild-looking follower bears, so deftly resting by its guard on his right forearm. This man is clothed in what may be a frieze blanket or shawl, worn, as Irishwomen still wear shawls, over his head; the lining of this garment is of a darker colour than the other side; the wearer is bare-legged below a sort of petticoat or kilt, which, like that of his officer, reaches to mid-leg; he is sandalled. The two other soldiers are also bare-headed. The hair of each man is left like a natural fell, roughly cut off above the eyes and at the back of the head, and the two last carry axes with long wooden handles, and one, probably the bugler to the wild troop, bears a great cow-horn. This pair have naked legs and feet; one is clad in a sort of spencer; his fellow shows a bull-

neck and half a broad chest. It would be hard to imagine a truer picture than this; its details accord curiously with the records we borrowed from Giraldu Cambrensis, Froissart, Monstrelet, and A. Dürer's letter from Venice to Pirckheimer.

Fine-Art Gossip.

THE members of the Royal Academy will meet on the evening of the 25th inst. to elect an associate to their body. About eighty artists, painters, sculptors, architects and engravers, have been nominated.

MR. WATTS has in hand, and may contribute to the next Royal Academy Exhibition, several, if not all, the following works: a full-length, larger than life-sized picture of Daphne, standing naked among laurels. Ariadne on the shore, watching the sea after the flight of Theseus; a nymph approaches her: two panthers gambol near. 'A Bacchante, with a Child': the latter looks over the shoulder of the former: the figures are half-length. A composition of recumbent gigantic figures, typifying the mountains which arose in the progress of the making of the earth: emblems of Time, in a multitude of figures, float past the giants in a long procession. This is part of a series of designs of very grand proportions. The work is small, and may be accepted as a study rather than a complete composition.

AN exhibition, under the management of a committee of artists, is to be held at the rooms, in Old Bond Street, which were devoted to the recent unfortunate protest against the Royal Academy. As this gathering is announced in a temperate way, we hope it may be worthier than its forerunner in the same place.

AMONG recent additions to the South Kensington Museum may be noticed electrotype reproductions, by M. Franchi, of the English Regalia in the Tower. These objects are in a case in the South Court, near the copies from the Knole Plate, to which we called attention some time since. They comprise the precious anointing spoon, which dates from circa 1200, and is believed to be the most ancient piece of plate in Europe of mediæval design: it is a jewel in art. In the North Court will be found a cast from the shrine of St. Peter, Martyr, the masterpiece of Andrea Pisano's pupil, Balduccio, of Pisa, completed in 1339, as the inscription declares. The original is in the chapel of the Saint, in the church of St. Eustorgius, at Milan. It comprises a chest supported by columns and surmounted by pinnacles; also statuettes of the Doctors and Saints Thomas, Peter, Paul, Eustorgius, &c.; angels; St. Dominic; and the Virtues, Charity, Faith, Fortitude, Prudence, Hope, Obedience. On the tomb are represented acts in the life of St. Peter, Martyr. The whole displays many of the characteristics of the Pisan school. The tomb was produced for Azzo Visconti, and very clearly shows the influence of Giotto.

The death is announced of one of the last eminent enamel painters, the once well-known William Essex, who departed on the 29th ult., at the age of eighty-five years.

MR. CRESWICK'S funeral took place on Monday last at Kensal Green Cemetery. Several of the Members of the Royal Academy attended.

MESSRS. SPOTTISWOODE have produced, for the Stationery Office, and for the use of Schools of Art, a capital little tract, by Mr. Julian Marshall, entitled 'A Handbook of Engravers of Ornament,' which supplies, in the form of a dictionary, brief accounts of the lives and more important works of the better-known artists of the class in question; also a considerable number of the monograms and ciphers which were used by them, and references to collections of those works in the British and South Kensington Museums.

MR. CHARLES HANCOCK sends us specimens of his process of electro-photography and surface-printing, than which nothing better can be desired for book illustrations in giving fac-similes of well-known designs and architectural drawings. Our

correspondent complains that specimens of his process lent for exhibition to the Society of Arts to illustrate a lecture by Mr. S. T. Devonport, of which we recently gave an abstract, and which was published at length in the Journal of the Society, are not fairly displayed at the room in the Adelphi, being without Mr. Hancock's name or that of his process. Mr. Hancock, who is well known as the inventor of this process, wishes to correct inaccuracies which, no doubt inadvertently, appear in the discourse and in the report of the same, also in a letter from the lecturer. Our correspondent writes thus:—"Mr. Devonport states the most successful processes appear to be those produced by Mr. W. J. Linton, and described as a new process of engraving for surface-printing and electro-photography, both which processes are based upon Mr. Charles Hancock's system of copying drawings," &c. "I am," continues our correspondent, "the sole inventor of the process which is called electro-photography, and the secret of the process is known only to myself. He (Mr. Devonport) also says, 'the drawings may be made with black ink on white paper, in which case the drawing must be reversed.' One of the advantages claimed by me for my process is that the drawing does not require to be reversed as it does in drawing on wood." Our correspondent also adds that his prices were erroneously quoted.

REFERRING to our note (*Athen.* No. 2199, Dec. 18 last) of the desirability of obtaining photographic records of the Exhibitions of the Royal Academy, Mr. W. Pilleau states that he possesses a water-colour drawing by M'Kenzie of the interior of Mr. Angerstein's Gallery, in Pall Mall, showing two sides of the principal rooms and the interior of a second room, and exhibiting thirty-five paintings in their positions on the walls, including Reynolds's 'Holy Family,' 'The Hunting Morning,' by Cuyt, 'The Bacchus and Ariadne,' 'Ecce Homo,' Claude's 'Departure of Regulus,' S. del Piombo's 'Raising of Lazarus,' &c. Our correspondent adds that he believes M'Kenzie had a commission to execute this drawing, which was long in the possession of the late Mr. J. Rossetter.

WE have received from Mr. Tarrant the new and revised edition of Mr. Henry Lillie's 'Alphabet of Monograms,'—a handy work of which we examined the first edition some time since. We have now to state that this edition is an improvement on its forerunner, and reduced in price.

MESSRS. CHAPMAN & HALL have published, for the Art Department, Part VI. of 'The Universal Catalogue of Books on Art,' the letter L—"L to Lyttelton." This is an unusually rich issue.

M. JULES GUILLEMIN has published a more complete sketch of the life of Boichot, the sculptor, than has yet appeared. It contains the recently-discovered letters and other documents.

The French Government has sanctioned M. Duc's gift of 40,000 francs to the Académie des Beaux-Arts, for the purpose of founding a prize for the encouragement of architectural studies.

MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall. Conductor, Sir Michael Costa.—ON FRIDAY NEXT, January 14, Haydn's 'CREATION.' Principal Vocalists: Madame Lemmens-Sherrington, Mr. Vernon Rigby, and Mr. Santley. Band and Chorus, on the usual complete scale of these Performances, will consist of 700 Performers.—Tickets, 3s., 6s., and Stalls 10s. 6d., now ready, at the Society's Office, 6, Exeter Hall.

NOTE.—ON FRIDAY, January 21, Mendelssohn's 'ELIJAH.' Principal Vocalists: Madame Sinico, Madame Sainton-Dolby, Miss Julia Elton, Mr. Vernon Rigby and Mr. Santley. Tickets as above.

MR. BALFE'S 'BOHEMIAN GIRL' IN PARIS.

AFTER many delays, 'The Bohemian Girl' has at last appeared upon the boards of the Théâtre Lyrique. Eight years ago the once-popular opera was brought out at Rouen, with an amount of success which is unusual in a provincial town. It is not probable that it will find equal favour in the French metropolis. The fact is, that Mr. Balfé's work, although written little more than a quarter of a century ago, is already antiquated.

The composer, anxious above all else to secure immediate popularity, and readily affected by external influences, made indiscriminate use of all means of effect which were in vogue at the time, but which have since fallen into disfavour. Every artist is naturally influenced by the fashions of his age, but the man of genius, the poet, the "maker," produces something which, in its essence at least, is independent of changes in taste. Mr. Balfé's fatal facility has prevented him from writing anything that will live. He has the gift of melody, strong feeling for dramatic effect, and the happy talent of suiting every voice. With these qualities, he has had no difficulty in acquiring popularity, and with this popularity he has been satisfied. It would not have been surprising had 'The Bohemian Girl' taken the fancy of the Lyrique audience: they must be so tired of Herr Wagner and of his feeble imitators. The story, moreover, is familiar. It will be remembered that the subject is taken from a ballet by M. de St. Georges, called 'La Gypsy,' produced in 1839, in which Mdle. Fanny Elssler introduced her famous *Cracoviennne*. The scene was originally laid in Scotland, which may, in some Irish sort of way, be taken to account for the English word employed in the title.

Mr. Balfé does not receive full justice from M. Padeloup's company. M. Monjaux, who enacts the tenor hero, now called *Stenio*, is quite inefficient; Mdle. Wertheimer is not favourably heard as the *Queen of the Gipsies*, now dubbed "Mabb"; nor is M. Baquieu, the *Trouse-diable* as *Devilshoof* is here translated, above reproach. The heroine, *Sarah d'Arnhem*, is however, fittingly represented by Mdle. Brunet-Lafleur, whose voice, if weak, is of pleasant quality and under strict control. The opera has been mounted with laudable care.

PARISIAN MUSIC AT CHRISTMAS.

CHRISTMAS-TIDE is almost as uneventful *quoad* matters musical in France as it is in England. The rare events of the past weeks may be summed up in very few lines. Mdle. Marie Roze has made her *début* at the Grand Opéra in 'Faust,' but has disappointed those who admired her at the Opéra Comique. Some allowance must be made for the tremor caused by appearing on a much larger stage than that to which she has been accustomed; but it is doubtful if Mdle. Roze has the physique requisite for the heroines of grand opera. M. Sauvage has completed the libretto to be set by Herr Anton Rubinstein for the Académie de Musique. The Russian pianiste has arranged to be in Paris on the 15th of March, where he is to give a series of concerts; but it is possible he may arrive earlier. There is some idea of bringing out Plotow's latest work, 'L'Ombre,' at the Opéra Comique. 'Don Pasquale' is to be given at the Lyrique, for the *début* of a Mdle. Cerny, from whom the director expects much. The manager of the Italiens, M. Bagier, has obtained permission to give performances in French; and he intends, it is said, to have an opera played one evening in the *dolce favella*, and the next in the vernacular; so that, as some journalist has maliciously remarked, those who failed to understand the text on Monday may have an opportunity on Tuesday of not comprehending it any better. The *troupe* is now so cosmopolitan in character that there is no obvious reason why Italian should be the only language employed. But there is no better reason why French should be used in preference. M. Bagier's plan of action this season seems to be eminently experimental. He began by adapting to his Italian stage works which belonged to the national lyric theatres: he then commenced a series of classical concerts, which were nipped in the bud; and he now has the idea of varying his entertainments by employing the medium of two languages. Halévy's 'Guilto e Ginevra,' the first of the projected series of transplanted French operas, is to be brought out immediately. The centenary of Beethoven's birth is to be commemorated by a special festival-concert of the Conservatoire. M. Montaubry, the manager of the Folies-Marigny, formerly a popular light

tenor at the Opéra Comique, is about to sing in an opera of his own composition. In his triple capacity he will appear as "three single gentlemen rolled into one."

ATHÉNÉE.

'La Fête de Piedigrotta,' just brought out, is not likely to prove so popular as the other Italian operas which have been placed upon the stage of the latest of the lyric theatres. Written expressly for the *Teatro Nuovo*, which has a sort of speciality for pieces of local interest, having for its place of action the best-known locality in the immediate environs of Naples, and being moreover sufficiently bright and animated, it naturally was highly relished in the sunny capital of South Italy. Transplanted from its native soil at the mature age of eighteen, it as naturally loses all that gave it a temporary attraction. It is certainly one of the weakest of Signor Luigi Ricci's many weak effusions. Nevertheless, M. Martinet, the manager, has hitherto found the works of Signor Carlo Pedrotti and the brothers Ricci so attractive that he intends to make further incursions into the Neapolitan school. His next venture will be a three-act opera, by Herr Ferdinand Wallerstein, produced last year at the little San Carlino Theatre. The libretto is by Signor Marengo, the author of 'Lo Spiritismo,' a comedy now popular in Italy. There is some difficulty about the title of the opera, 'Zio e Nipote'—any allusion to "uncle and nephew" being looked upon with suspicion in Paris. We presume that Schiller's 'Neffe als Onkel' would be peremptorily forbidden. The principal parts in Herr Wallerstein's opera are to be assigned to Mlle. Marimon and M. Jamet.

Musical Gossip.

THE Pantomime at Covent Garden has been preceded this week by M. Offenbach's operetta, or rather duologue, 'Lieschen and Fritzchen.' The light-hearted Alsations are personated by Miss Julia Matthews (who acts with much animation, somewhat overmuch indeed,) and Mr. Wilford Morgan, who has the rare merit of speaking intelligibly. The trifle is far too slight for Covent Garden. Why could not some operetta be chosen that would employ more than two voices?

MADAME ARABELLA GODDARD, it appears, has been forced by provincial engagements to postpone till next year her professional visit to Paris.

M. LEFÈBRE-WÉLY died suddenly some days ago while at his organ. The *Eloge* at his funeral was pronounced by one of his oldest friends, M. Ambroise Thomas.

MADAME SASS has appeared at La Scala in Prince Poniatowski's 'Pierre de Médicis,' and the composer was called on eight times. Was it the composer or the prince who was applauded?

WE referred some weeks back to the changes made in some continental cities in the titles of operas, and in the names of *dramatis personæ*. Quite recently, the Roman authorities came to the conclusion that the *dénouement* of 'Les Huguenots' was contrary to morality, and it was accordingly decided that the opera should end with the triumph of Catholicism. In 'Faust,' Mephistophiles is represented to be a physician, and in 'La Favorita' the monastery is turned into an hospital, the monks being male nurses. Is there not a touch of grim humour in these changes?

'L'AFRICAIN' is being performed at the Hague, and a Mlle. Le Bel is spoken of as a capable *Silica*. Herr Wagner's 'Fliegender Holländer' has been given, indifferently well, at Rotterdam.

SIGNOR TAMBERLIK is now in Madrid, where he has been playing in Signor Verdi's 'Aroldo.'

WE regret to observe that the *Süddeutsche Musikzeitung*, published at Mayence, has ceased to appear.

MADAME ADELINA PATTI maintains her ascen-

dancy over the excitable Muscovites. Whenever she sings, they say, a stall fetches as much as eight pounds sterling, and a box from sixty to eighty. It must be borne in mind that the St. Petersburg Italian Opera-house is comparatively small, and that almost every seat is let for the whole season. Nevertheless when the little Diva does not sing the theatre is deserted.

A RUSSIAN opera company is now playing in the French theatre in New York. They first appeared in Verstovsky's comic opera, 'Ascold's Tomb,' but met with an ungraciously cold reception. The manager, M. Dmitri Agreneff Slaviansky, is also the tenor of the *troupe* and the only member of it who evinced artistic culture. The music failed to impress the audience, perhaps by reason of its strangeness, and the only thing that pleased was an interpolated orchestral movement by Glinka. Nevertheless, we should be glad to have an opportunity of judging for ourselves. When Prince Galitzin was in England some eight years ago,—the same who was recently said to have been murdered, and who wrote to say that he was unconscious of the occurrence,—he introduced many Russian compositions, notably some fine pieces of Church music, by Bortniansky, that well deserve a re-hearing.

DRAMA

COVENT GARDEN.

THE benefit of Mr. Charles Mathews, who is leaving us for Australia, took place on Tuesday morning in Covent Garden theatre. A brilliant audience, including a large number of literary and artistic notabilities, was assembled, and the proceedings were in every sense successful. It is difficult to imagine a proof of the estimation in which the veteran comedian is held stronger than that afforded on both sides the curtain at Covent Garden. Every place in the large house where a seat could be placed was occupied, and almost every actor of name now in London was upon the stage. In the orchestra musicians of eminence, like Mr. Sullivan, Mr. Hutton, Mr. Benedict and Mr. Wallerstein, took part, sometimes even playing drums and other instruments. The programme consisted of scenes from pieces now or recently performed at various London theatres, and the second act of 'The Critic,' with a cast including Mr. Charles Mathews, Mr. Alfred Wigan, Mr. Buckstone, Mr. Toole, Mr. Compton, Mr. Frank Matthews, Mr. Barry Sullivan, Mrs. Keeley, and many other actors of reputation. Criticism upon such performances is, of course, unneeded. It is sufficient to say that laughter and applause were constantly elicited, and that the whole formed a great and memorable treat. Mr. Mathews delivered an address written in a humorous strain, announcing his anticipated return to London and re-appearance at the Haymarket, for which he informed the audience seats might be secured a year in advance. Taking Mrs. Mathews by the hand, Mr. Mathews concluded with a few words of affectionate farewell to the actors who had supported him and the public that had assembled to wish him a happy voyage.

LES REVUES.

THE new Revue at the Châtelet is a spectacle of great magnificence. Its subject is a visit to earth made by M. and Madame Satan; the former accompanied by Mephistophiles, the latter by Médor, who, it appears, is Chancellor of the Exchequer, or, at least, money-keeper for the infernal regions. MM. Siraudin Clairville and Busnach are the authors. What interest the piece possesses depends, however, upon scenery, costume and ballet. The close of the first act represents the terminus of the Chemin-de-fer de l'Ouest, with a real locomotive issuing from a tunnel, crossing the stage, turning half-way round during its progress, and drawing after it five full-sized carriages, from which forty passengers descended. A second act, which is en-

tirely ballet, represents entertainments which are supposed to be given at the Isthmus of Suez. Two English dancers, announced as Mr. and Miss Magilton, obtained considerable success. The Revue at the Délassements, 'Vila les Bêtises qui recommencent,' has also been produced. Its merits are small.

MENUS PLAISIRS.

'Madame Ternaïs,' by M. Lucien d'Hura, produced here, is the first dramatic work of a man who has gained some reputation as a journalist. It met with a favourable reception, but, like many first productions, is full of crudities. Though in four acts, it contains no more than five characters. Maurice Ternaïs, a young advocate, has married the daughter of one of his clients, and has obtained as her dower a fortune he had saved by gaining a lawsuit upon which it depended. His only aims in life are to enjoy his domestic felicity and to see his sister Irma married to a man worthy of her. Chance, however, brings about the discovery that Irma is in the habit of visiting a young child who is secretly nursed in an obscure part of Paris. The thought of the life of hypocrisy the girl must have led is sufficiently disgusting; but an explanation shows Maurice that his sister is blameless, and that the wrongdoing is assignable to one still nearer to him. Madame Ternaïs confesses that the child is hers. She had in youth loved a young painter, who has gone to America, promising to return and marry her. From her father, and subsequently from the husband her father chose for her, she has concealed the existence of the child which was the result of the intrigue. The reason for her tardy confession is her desire to spare the reputation of Irma, who, with resolute self-sacrifice, has incurred the penalty of her sister-in-law's fault. These explanations being made, Madame Ternaïs attempts to swallow poison. Her hand is arrested by Maurice, who having learnt that the partner in his wife's guilt is his friend Albert de Pintré, resolves to make happy the two beings he has loved. He takes accordingly the drug he has snatched from his wife, and leaves her open to marry the man of her choice. How morbid the notions of self-sacrifice thus taught are need scarcely be shown. A girl who takes upon herself the reproach of another's unchastity is hardly less culpable than the woman who permits such sacrifice; and the husband who commits suicide that his wife may marry another man sets an example that would be dangerous were it not ridiculous. The drama was fairly acted. 'Malheur aux Vaincus,' by M. Théodore Barrière, will, it is said, be shortly brought out at this house.

Dramatic Gossip.

MR. GILBERT's burlesque of 'The Princess' will be produced this evening at the Olympic.

THERE is a probability that the Ministère des Beaux Arts will be suppressed, and that the theatres will in future be placed under the control of the police, with the exception of the houses in receipt of a subvention. These, it is said, will be subject to special superintendence, at the head of which will be the Vicomte de Laferrière.

'JACQUES CERNAL,' by M. Cadol, has been read to the actors at the Vaudeville. Among those who will appear in it are Parade and Colson and Madame Laurent. 'Les Pattes de Mouche' of Sardou, a piece of which more than one English adaptation has been produced, will soon be revived at this theatre, with Mlle. Fargueil in the rôle so charmingly played by Rose Chéri.

'YORICK' is the title of a drama by M. de Miranda, which will probably be produced at the Odéon.

M. LESUEUR has accepted an engagement at the Odéon, and will make his *début* in the *Mauprat* of George Sand.

THE *Figaro* states that the Emperor never gives less than 500 francs for a box at any of the theatres.

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